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EGYPTIAN RESEARCH ACCOUNT.

FOURTH MEMOIR.

HIERAKONPOLIS.

PART I.

PLATES OF DISCOVERIES IN 1898 BY

J. E. QUIBELL, B.A.

WITH NOTES BY

W. M. F. P.

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24/8/09.

LONDON:
BERNARD QUARITCH, 15, PICCADILLY, W.
1900.

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LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

LIST OF 43 PLATES HERE ISSUED.

II. Limestone figure. Door-jamb of Kha-sekhemui.
III. Great flint knives, and door-socket.
IV. Revetment of temple basement.
V. Limestone and ivory heads. Boats.
VI. „ „ „ Ivory reliefs.
VII. Ivory figures, male.
VIII. „ „ „
IX. „ „ female.
X. „ „
XI. „ „
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XIII. Ivory wands.
XIV. Carved tusk.
XV. Ivory cylinders.
XVI. Ivory reliefs and casket-legs.
XVII. Decorated stone vases. Ivory wand.
XVIII. Small objects, stone and glaze.
XIX. Scorpion vase, sceptre head, etc.
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XLI. Slate statue of Kha-sekhem. Golden head of hawk.
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XLIII. Decorations of hawk.
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XLV. „ „ „ „ „
XLVI. Later inscriptions.
XLIX. Pottery from temple.

Some collateral details about this work have been already stated in the Catalogue of the Exhibition at University College, London, 1898; and in the Fourth and Fifth Annual Reports of the Egyptian Research Account.

NOTES ON PLATES.

THE accompanying plates were prepared by Mr. J. E. Quibell and Mr. F. W. Green, shortly after the objects arrived in England in 1898 ; but Mr. Quibell's work on the Catalogue of the Ghizeh Museum, to which he was appointed in that year, and his subsequent inspectorship of the monuments, together with long delays in the preparation of the plan, for which he was not responsible, have most unfortunately hindered him from writing the necessary text of his discoveries.

As at the present moment the results of the Egypt Exploration Fund in the cemetery of the Early Kings at Abydos are being published, it seems highly undesirable, in the interests of science and of Mr. Quibell's discoveries, to withhold from the public any longer, the most important material contained in these plates. It has therefore been decided to issue such plates as are finished, while awaiting the appearance of Mr. Quibell's text in the second part, which will also contain the later discoveries made by Mr. F. W. Green on the same site. The present notes are therefore merely intended to render the plates intelligible, and will be entirely superseded by the proper text when it appears.

The excavations which produced the objects here figured, were entirely in the mound of ruin of the ancient temple site, now surrounded by cultivation. This work was directed by Mr. Quibell. Mr. Somers Clarke drew some of the objects, (marked S. C.) and, with Mr. J. J. Tylor, contributed largely toward the expenses of the excavations. Miss A. A. Pirie kindly helped in the treatment of the objects, and in preparing many of the drawings ; Miss M. A. Murray also did some of the latter in England. Other drawings were done by Mr. C. R. Peers and Mr. F. W. Green, who were assisting Mr. Somers Clarke at that time in his researches at El Kab, opposite Hierakonpolis. The greater part of the objects have been presented to the Ashmolean Museum, Oxford ; and the important pieces that were presented elsewhere are specially mentioned.

The temple of Hierakonpolis was undoubtedly one of the most ancient of those belonging to the historical race, and appears to have been the place of coronation of the earliest kings, before the subjection of northern Egypt. The remains of four kings have been here found, namely Nar-mer (PLS. XXVIB. XXIX), the Scorpion King (PLS. XXVIC, XXXIV), Kha-sekhem (PL. XXXVIII), and Kha-sekhemui (PL. II). The position of Nar-mer has now been fixed by the discoveries at Abydos to about the beginning of the Ist dynasty ; and if we credit the Lists of Sety and of Manetho with being as correct in the first half of the dynasty as they are proved to be in the latter part, we must place Nar-mer immediately before Mena (see *Royal Tombs of Ist Dynasty*). From the similarity of work, and contiguity of objects in the main deposit, it appears that the Scorpion King must have been next to Nar-mer, probably his predecessor, if indeed that may not be another title of the same person. The Ist dynasty seem to have been entirely occupied at Abydos ; not a single name of that group has been found at Hierakonpolis. The position of Kha-sekhemui is clearly shown, by the nature of the objects found in his tomb at Abydos, to be after the Ist dynasty, and probably not before the middle of the IInd dynasty. And from the highly developed style of the statues of Kha-sekhem, he must be placed about the same period. From his name being a simpler form than that of Kha-sekhemui, he is more likely to have preceded that king. Thus two of these kings probably belong to the close of the dynasty of ten kings before Mena, which, as it preceded dyn. I is here called dyn. 0 (about 4800 B.C.), and the other two kings are as late as the middle of the IInd dynasty (about 4400 B.C.), perhaps later. After that, the remains of Khufu, Pepy, and other kings, belong to the well-known historical periods.

Some of the plates, not having yet been completed, are omitted, and the numbering is therefore not con-

secutive. These plates will appear later with those of the second part.

PL. II. *Life-size limestone figure.*—This figure was greatly decomposed by the wetness of the ground, and required much care in handling to avoid pressing it out of shape or abrading it, hence it has lost the finer details. The type of face is wide and coarse, but seems to have elements other than the Negro-Libyan, such as is seen on PL. VI (see Schweinfurth in *Verhand. Berl. Ges. Anthrop.* 1898, p. 182). The thick long hair and short beard are like those of the first standard-bearer on the slate palette of Nar-mer, PL. XXIX. (In Cairo Museum.)

Block of limestone.—A fragment with a bull's head and a bird in relief, possibly part of a table of offerings.

Granite door-jamb of Kha-sekhemui. Dyn. II.—This great block of grey granite is the oldest piece of inscribed building-stone known. It was left on the site, pending its removal to the Cairo Museum. The repetitions of the Horus-and-Set name of the king are in the same taste as the repetitions of the Horus-name in the step-pyramid of Saqqara. The inscription is identical with that on the objects found in this king's tomb at Abydos.

PL. III. *Great flint knives.*—These flints, about 2 feet and 2½ feet in length (see scale of centimetres below) are ceremonial objects found in the temple, analogous to the great palette (PL. XXIX) and great mace-heads (PL. XXV). They are formed by trimming a naturally thin layer of flint or chert, such as is found abundantly in the Eocene limestone of Upper Egypt.

Door-socket.—This block of dark, tough, quartzose rock is a door-socket which was found with a jamb standing on it in position, and has the pivot-hole in the top of it. It is left rough on most of the sides for building in to the masonry around, but a human head projects from the front corner of it, apparently a similar idea to the enemies being crushed under the door of Hades as mentioned in the Book of the Dead. See also the corbels, with the heads of enemies supporting weights, in the palace of Rameses III at Medinet Habu. Two somewhat similar heads of foreigners in hard quartzose stone were lately sold at Thebes (now in Univ. Coll. Lond.), and these doubtless came from other early door-sockets.

PL. IV. *Revetment of Temple Basement.*—The sides of this excavation are of undisturbed earth not yet removed: the stick in the foreground is two metres in length. At the back is the revetment of rough stones, which retained the earth upon which the temple was built. This revetment ran round in a curved or almost circular form. It is similar in the style of its material and construction to the rough stone mastaba-pyramids of El Kuleh, Nubt, El Amrah, etc. which are now known to belong almost certainly to the IInd dynasty.

PLS. V–VI, Dyn. 0. The great mass of objects found together, which are throughout these plates marked as MAIN DEPOSIT, include carvings of Nar-mer, PLS. XV, 7, and XXIX, and of the Scorpion King, PLS. XIX, XXXIV. Hence it must be attributed to the time immediately before Mena. The limestone head (figs. 1, 2, 3) represents the mixed Negro-Libyan type; the short half-curly hair, and the thick projecting lips clearly come from the negro; while the long face and well-formed nose are due to Libyan blood. The ivory head (figs. 4, 5), is apparently of pure Libyan stock; the high well-formed forehead, the long straight nose, the reserved lips, and the straight beard, all belong to the Amorite and fair European type.

The fragment of a boat, and the boats in relief, (PL. V) show that boats were then familiar; indeed, the general form of the boats with large steering oars is like that seen upon the vases and wall-paintings of the prehistoric time, but the arrangement of the cabins seems to have here become more complex.

Fig. 6 is a piece of carved ivory tusk, which is drawn in PL. XVI, 4. The elephants standing on hills, in the second line, are like that in the relief on the Min statue from Koptos. (See *Koptos*, III, 3.) In the bottom line, the row of human figures appear to be carrying some sacred object.

Fig. 7. This ivory bears a carving of rows of bound captives. It was greatly decomposed, as were all the other ivories, owing to the wetness of the soil, and it is here photographed from a plaster cast.

PLS. VII, VIII, IX, X, Dyn. 0. These fragments of human figures appear all to belong to one of the native races before the dynastic period. The only kilt-dress like the later Egyptian in style, is that on the figure shown in PL. VIII, 2, X, 9. The other figures of the men all have the same sheath that is seen in the prehistoric carvings and paintings. (See Dr. Naville's paper in *Recueil*, 1900.) The head, VII, 2; VIII, 6, comes from a seated figure, and represents a foreigner. The only draped female figures are wrapped round in thick cloaks, either plain

as in X, 7, 8, or ornamented as in X, 11. See drawings on PL. IX. Compare with this the leather painted with zigzags found in a prehistoric tomb (*Naqada* LXIV, 104).

PL. XI. *Ivory figures*, Dyn. 0. The first figure, of which three views are given, represents a woman with the same deformity of the legs as in the well-known figures of Ptah-Sokar. This was probably a pathological deformity as in the glazed figure in PL. XVIII, 7. The lower figure, also in three positions, is that of a captive, bound at the elbows and round the waist, who wears a beard and pigtail. It was carved for the leg of some piece of furniture, and has a square tenon on the top to secure it in place. Of the ivories a dozen went to Philadelphia, and all the rest to Oxford.

PL. XII. *Carved ivory*, Dyn. 0. No. 1 is part of a rod of ivory, here drawn developed on the flat.

2 has a scorpion, and probably therefore belongs to the king so designated.

3 is a flat piece, probably from a box.

4 is a mace head with three rows of bound captives around it, as shown in the developed drawing.

5, 6 are bound figures of captives from the decoration of some furniture.

7, part of a figure of a dog, in the round.

8, a round piece, drawn developed flat.

9 is the handle of a spoon, with an animal resting its nose on the brim of the bowl. (See *Naqada*, PL. LXI, 2, 3.)

PL. XIII. Dyn. 0. Portions of two ivory wands which probably terminated in gazelle heads. For examples of the use of such in dancing see *Deshasheh* PL. XII.

PL. XIV. *Carved tusk*, Dyn. 0. (Cairo Mus.) The main interest of this is that it shows the long façade of a building, which has bucrania, or else rams' skulls, hung over the door. This reminds us of the great masses of skulls of animals, cut away at the back, and decorated with paint, which were used for decorating buildings, by the Libyan ("Pan-grave") invaders of Egypt, after the XIIth dynasty. Hence this appears to have been a Libyan custom, throughout.

PL. XV. *Ivory cylinders*, Dyn. 0. These are sketched on the scale of 1 : 3, and developed on the flat to double that size. Some of them were probably fitted together as an ivory sceptre.

Nos. 1, 2, 4, bear repetitions of the king smiting the bound enemy.

No. 6 has the Ka-arms of the curved form shown in PL. XXXIV.

No. 7 shows, in the middle line, the tail of the fish and the chisel of Nar-mer, whose arms are represented in front holding a stick to smite the enemies. Above the name is a vulture with outspread wings, the emblem of protection.

PL. XVI. *Carved ivory*, Dyn. 0. Nos. 1, 2, are opposite sides of an ivory blade, which, from the notching of the inner edge, may possibly be a ceremonial implement. The manner in which men are shown attending to the monstrous animals should be observed. The photographs of these carvings will appear in the next volume. No. 4 has been described under PL. VI.

Nos. 6, 7, 8 are bulls' legs from furniture, closely like those found, under the next reign, in the tomb of Mena.

PL. XVII. Dyn. 0. The limestone vase, bearing a scorpion in relief, doubtless belonged to the Scorpion King. The serpentine vase has bulls'-head handles perforated, with the mountain-sign below each. The carved ivory, below, is part of another wand.

PL. XVIII. Dyn. 0, with exceptions. No. 1, A limestone figure of a monkey seated, with a young one taking shelter in front of it.

2, glazed pottery plaque (front and back views) with projection and hole in the back, to key it in the plastering of a wall, like the glazed tiles of the step-pyramid of Saqqara. Note the sign incised on the back, which may denote the upper edge.

No. 3, lapis lazuli figure of a woman; the crossing of the arms on the body, the flat form of it, and the bent knees, all recall the Greek Island-figures.

No. 4. figure of seated infant, carved in chrysocolla.

No. 5. figure of a hawk (two views), carved in schist. This is the most advanced hawk-figure that is known at this date.

No. 6, piece of diorite dish of Khufu; this was found separately.

No. 7, glazed pottery figure of abnormal form. (See *Verhand. Berl. Ges. Anthrop.* 1898, p. 57.)

No. 8, model vase, 12, model stand, 13, model dish with offering, 9, model animal, all of glazed pottery.

10, 11, 14, Frogs carved in various stones.

15. Scorpion carved in clear green serpentine.

16. Tail of a scorpion in rock-crystal.

17. Oval mace-head in rock-crystal.

18. Glazed figure of some quadruped, dog?

19. Figure of a man in brown limestone.

20. Handle of a quartz vase.

21. Piece of the lip of a syenite jar on which hieroglyphs are carved in relief: the inscribed part is here whitened to make it more visible.

PL. XIX. Dyn. 0. 1. Limestone vase, with developed drawing (see PL. XX, 1). The hieroglyphs on the jar appear to read, *the Horus Scorpion*, apparently the name of the Scorpion-King.

2 is a basket of fish, carved in steatite, both sides of which are shown on PL. XX, 7.

3 is a mace-head of serpentine in the form of the fore-parts of two bulls.

4 is a gold model of a *hotep* mat, with the offering placed upon it. See PL. XX, 9.

5 is a scorpion carved in black haematite. See PL. XX, 10.

6 is a line of animals carved around a sceptre-head of grey steatite. The three dogs chasing three lions are admirably carved, the best piece of naturalistic work of this time.

PL. XX. Dyn. 0. Several of these objects have just been described.

2 and 4 are bird-vases in serpentine, like those found in prehistoric graves.

3, 5, and 6, are models in green glazed pottery.

11 is a model vase on a stand.

12, 13. Dog and monkey in green glazed pottery.

PL. XXI. Dyn. 0. All of green glazed pottery.

1. A vase with wavy handles.

2, 3. A bound captive. See XXII, 3.

4. A scorpion. 5. A calf. See XXII, 4 and 7.

6 and 8. Fluted cylinders. See XXII, 5, 9.

7. A boar, judging by the crest. See XXII, 8.

9. Spiral-formed lid of a vase, in imitation of basket-work. See XXII, 6.

10 and 11. Figures of monkeys. See XXII, 11 and 12.

12. Model vase copied from stone-work. See XXII, 10.

13. Kneeling ibex. See XXII, 17.

14. A hawk, of the usual blocked-out prehistoric form. See XXII, 14.

15. Pelican. See PL. XXII, 16.

16. A fish. See PL. XXII, 18.

PL. XXII has been nearly all described.

1. A wavy-handled vase.

2 is a seated monkey.

13. A kneeling ibex.

PL. XXIV. Dyn. 0. 1 and 3. Tubes of blue glazed pottery with spiral lines around. These are here threaded together, as it seems most probable that they were intended to represent ringlets of hair. and were attached to a statue. The reference in later Egyptian times to "hair like lapis lazuli" shows that such blue colouring was a familiar comparison for hair.

2. Copper knife, double edged.

4 to 8. Pieces of quartz covered with green glaze, 4 being the model of a chisel. Such glazing on quartz is familiar from early prehistoric times.

9, 10. Parts of scorpions carved in stone.

11. Fragment of a large flint knife. The above, being all from the main deposit, belong to the time just before Mena.

12 to 27 are flints of various dates, found in the temple area. 17 is early prehistoric, but the rest are probably a good deal later than that.

PL. XXV. *Flint knives.* Dyn. 0. These knives show the intermediate stages between the prehistoric forms and those of the Old Kingdom. They are far coarser in workmanship than any of the prehistoric. The first is a notch-handled knife, very much worn down on the cutting edge. The second is of the regular type of the Old Kingdom knives. The third has no notch for the fingers, and thus preserves the prehistoric form: the curve of the upper part approaches the strongly curved forms found in the tomb of Mena. The fourth and fifth are directly copied from the prehistoric types, though coarser. The sixth appears to be a ceremonial copy of a throw-stick.

The group of maces will be described in the notes on the following plates. The other objects with them have been noticed already.

PL. XXVIA. The curved forms of the great mace-heads render it impossible to figure them here without distortion, and hence only a small portion of the surface is included in each photograph.

In the first photograph is seen part of a shrine with the King seated in it, as on the next mace. In the photograph below that, is part of a procession, and below it a line of men dancing, having beards and plaited pigtails, apparently performing some ceremony. In the two photographs on the right are seen parts of the head of a similar man. At the bottom of the plate is a frame of limestone, with holes in the edge, apparently for fixing a network of cords. This seems to have been the frame for a low seat.

PL. XXVIB. The developed drawing, given in the lower part, can be checked by the successive photographs placed above it. The central subject is a figure seated in a shrine elevated on nine steps.

This figure must represent the King, as it has the vulture hovering above it, which is the emblem of protection, and is not placed above divine figures. Moreover, immediately behind it is the royal name, Nar-mer, which cannot apply to any other figure near. Below the throne stand two fan-bearers. Immediately behind it is the high-priest *Thet*, and the attendant holding sandals and water-jar, with the title *servant of the king*. That this seven-leaved rosette reads as "King" is evident from its use as applied to the royal servant, here and in PL. XXIX, and by its being prefixed to the scorpion in the royal name, PL. XXXVIc, 4. The resemblance to the eight-pointed star used for king in Babylonia, has been observed. Behind these two officials are three of the body-guard with long staves.

The scene in front of the king is somewhat difficult to interpret. At the top are the standards of the army, like those borne before the king on PL. XXIX: note that in each case the bearer of the standard of the VIth nome (the piece of flesh) is beardless, whereas the other three are bearded. The enclosure in front of these standards containing an ox and calf, is probably part of the scene below, as captive cattle are enumerated as well as men. At the bottom line is a register of captive animals, "oxen 400,000, goats 1,422,000," showing that the system of enumeration was as fully developed before the Ist dynasty as it was in any later time. In the middle line is a figure seated on a low seat or palanquin, behind him are three bearded men, who appear to be dancing but with their hands bound together. Before and behind them are three semi-circular objects, and after them is the description "captives 120,000." Hence we must regard these figures as representing captives, especially as their heads are bearded like that of the captive. We must therefore regard this apparently as the representation of a captive ruler brought before Nar-mer, and followed by his subjects who are compelled to perform a sacred dance. The objects on either side of the dancing men seem as if intended for the sides of an enclosure, which for clearness has been omitted above and below the figures. The nature of it seems probably to be hangings, supported on a row of poles, which thus screened off the sacred space. The enclosing of the dancers between two groups of three semi-circles cannot be disconnected from the three semi-circles placed on either side of the dancing figure of King Den (*Royal Tombs*, PL. XV, 16) and of other kings in later times, in the performance of the sacred dance. But the essential difference in this earliest scene is that here captive dancers perform before the king, whereas, later, it is the king who performs before the god.

The further part of this mace-head shows a vase upon a stand, and an ibis, possibly connected with offerings before Tahuti, whose figure, in the baboon form, already occurs in the Ist dynasty. The enclosure with wild animals below may possibly represent offerings. (Philadelphia Museum.)

PL. XXVIc. Dyn. 0. This third great mace-head had around the top of it a row of standards of the nomes. Six of these (fig. 1) bore figures of the *rekhyt* bird hung from them, symbolising the capture of peoples by each nome. The nomes here represented are, the 1st a jackal, the 4th (Nubt) Set, the 5th Min, the 11th Set, and the 12th the hill-sign: probably this series went round half of the mace. On the remainder of the top was another series of standards facing the opposite way, part of which is shown in fig. 5. Each of them has a bow tied to it, probably signifying the capture of tribes, perhaps the well-known historical Nine Bows.

The main part of the mace is occupied with a record of public works performed by the king. The central figure is the king standing with a hoe in both hands (fig. 4). Before him is a man holding a basket for the earth, and beyond that there has been another man holding a bunch of ears of corn (fig. 6). Above these are the usual standard-bearers of the army, and immediately in front of the king's head is his title—the rosette, and his name—the Scorpion. Behind him are two fan-bearers, and the open country with growing plants. Beyond that is the end of a festal subject, which is the conclusion of the scene before the king. In the upper part are figures in palanquins, perhaps captive princes, as in the previous mace. Below them is a row of women with long hair, dancing.

Below the king are represented the irrigation works which he is inaugurating. Two men are engaged in making the banks on opposite sides of a canal; a third is running forward with a hoe; the attitude with bent knees, like that of runners on Greek vases, is drawn from the appearance of a man when running through long grass. Above him is a palm tree growing in an enclosure of reeds bound with cords, like modern Egyptian field-fences. By the side of that is the prow of a boat on the canal. At the bottom, across the canal, stands a hut built of reeds bound with cords, the corner-pieces lashed round like the imitations in stone on the corners of the temples of

later times; the domed roof is formed by crossing sticks, probably covered with mats, like the huts of the Bisharin at the present day.

PL. XXIX. *The great slate palette.*—Dyn 0. This magnificent monument of King Nar-mer is the most complete, and perhaps the most important, record of the times before Mena. It is drawn and described by Mr. Quibell in the *Zeitschrift f. A. S.*, 1898, taf. XII, XIII. The purpose of this and another palette, carved with animals, found near it, is clearly a continuation of the constant use of slate palettes through the whole of the prehistoric times. In every good tomb, during some two thousand years before this date, a slate palette was placed for grinding the malachite which was constantly used as a face-paint; and whenever these slates are in good condition, they show the patches of green paint on them, and, even after that has disappeared, the hollow left by the grinding is generally visible. The fancies that these slates represent amulets or weapons are at once seen to be absurd by anyone who has practically excavated them. One of the most familiar types is that of the double-headed bird, which became degraded into the outline of the form now before us. The constant presence of the circular recess on every one of these decorated slates of dynasty 0, is an obvious continuation of the hollow required for grinding the paint. When we see the immense ceremonial size and decoration of the mace-heads, and the colossal flint knives, it is quite natural that, at the same time, the large flat slates which were already often carved with figures, should have been adopted and enlarged as a convenient vehicle for historical record. We know that, in later times, the kings were robed and prepared in the temples for the ceremonies, and such a prominent part of the decoration as the green face-paint was probably put on along with the other insignia.

On the first side of the slate we see the large figure of the king, grasping the hair of an enemy in the left hand, and preparing to smite him with a mace held in the right. Behind the king is his body-servant, as on the mace-head. In front is the royal hawk holding a cord which passes through the lip of a captive. The plants beneath the hawk are the hieroglyphs for 6000, showing the number of prisoners. Behind the captives are two hieroglyphs, *ua—she*; as, on the monuments of this age, the signs are almost all ideographic, this is not likely to be a single word; it may read the "sole one," or ruler, of the "lake," perhaps the Fayum. Below this group are two slain enemies, each with a name-sign above him. Note the careful anatomy of the muscles of the king, and the distinction, in every particular, between the inner and outer sides of the limbs.

On the king's waist-cloth is a decoration of four heads of Hat-hor, and such heads are also shown at the top, on either side of the palette. This points to the great importance of the goddess Hat-hor, among the dynastic race, and indicates that she was probably introduced by them, as I have pointed out in the study of the religion. At the top, on each side, between the heads of Hat-hor, stands the king's name, Nar-mer, in the frame which is copied from the panelling of a house or tomb. In later times we know that this represented the doorway of the tomb, with the king's name written over it.

On the other side is seen a triumphal procession of the king going to the "great gate," probably of a temple. He appears to have gone by water as the *Hor-ua* "sole Horus"—which is the royal name at Abydos—is placed above a boat. The procession is formed by the four chiefs of the nomes, bearing the standards (as on the mace, PL. XXVIB), the high priest *Thet*, the king Nar-mer, and the "king's servant" behind him. They seem to have come from a building named *deb*. In front of the procession lie the bodies of enemies, bound and decapitated. The heads, placed between the legs, are all bearded, and all but one are clad in the skin and horns of a bull.

Below this scene are two mythical animals, with necks twined around the paint-recess. They each have a rope round the neck, by which they are held in check by a man whose head is of exactly the same type as that of the king. This is probably emblematic of the subjugation of some tribe.

In the space below, is the figure of a bull breaking its way into a fortified enclosure (the bricks of which lie scattered before it), and trampling on a prostrate enemy; this is doubtless the same symbolism as that of later times, when the king is likened to a "strong bull." The hieroglyph name of the town is placed within the enclosure. (Cairo Museum.)

PL. XXXI. Dyn. 0. 1. The boat-shaped dish of serpentine has, beneath it, two serpents.

2. The vase of serpentine is of the same form as others of obsidian, etc., found in the royal tombs of the Ist dynasty.

3, 4. Compound jars, formed of several holes bored in a single block of stone.

6 is an oval vase of serpentine, of a form descended from that used in prehistoric times.

PL. XXXIII. Dyn. 0. The first of these vases belonged to the Scorpion King (see PL. XVII).

The other vases are all more or less debased copies of those well-known in prehistoric times.

PL. XXXIV. Dyn. 0. The alabaster dishes outlined here mostly bear inscriptions of the Scorpion king, though some have the *Horus Ka*.

PL. XXXV. Dyn. 0. This pottery is intermediate in types between that of the later prehistoric and the early dynastic.

The little vases, 12*a*, 12*b*, are of red pottery, black-topped, descended from the early prehistoric jars.

19 is also a well-known later prehistoric type. The tall ring-stands are the early stages of those so familiar in the Old Kingdom.

PLS. XXXVI, XXXVII, XXXVIII. The great jar of syenite or diorite is the finest specimen known of the early stone-working. It is two feet across, highly polished outside, as shown in the photograph, and worked out so thin that it can be easily lifted. It was found near the slate of Nar-mer, and is the last object that we describe here of dynasty 0. (Owens College Museum, Manchester.)

We now turn to the later remains, of the middle of dynasty II. A granite jar (Cairo Museum), an alabaster jar (Philadelphia), and a piece of an alabaster bowl (Oxford), all bear the same inscription of King Kha-sekhem. In front of the royal name, surmounted by the hawk, which wears the crown of Upper Egypt, we see the vulture of Nekhen or Hierakonpolis; in one foot she grasps the *sam* group, the emblem of the union of Upper and Lower Egypt; with the other foot she grasps the ring usually held by the vulture in later times. In this ring are the hieroglyphs *b*, *sh*; this probably refers to the "rebels," *besh*, who are thus grasped by the vulture-goddess: among the tombstones of the domestics of the Ist dynasty are several with *besh per*, implying that these were for slaves from the "house of the rebels," or prison for captives. For the inscriptions here, we need comparison with others for their precise meaning, but roughly we may say that the vulture is described as "within Nekheb," and the dedication of the vases is "in the year of fighting the northerners."

"PLS. XXXIX, XL. Dyn. II.—*Limestone statue of Kha-sekhem.* Though this is the earliest limestone statue known, it shows almost as highly-developed an art as any of later times. The face is given at the top of the plate, with three different degrees of lighting, in order to show the varying curves of the cheek and lips, as it is only thus that any piece of statuary can be appreciated in a picture. The general aspect of the head is shown in the front and side views below that. The body has unhappily been destroyed, but the legs and throne remain. The attitude, with the left arm across the body, is seen in both the statues of this king, and differs from the conventional attitude of later statues with both hands spread on the knees. The sides of the throne are plain, without the *sam* ornament usual in later times. Upon the bases of both statues (PL. XL), in front of the feet, is the Horus-name of the king, Kha-sekhem; around the bases we see a line of slain enemies in various distorted attitudes, and on the front is the register of "northern enemies 47,209." (Oxford.)

PL. XLI. The slate statue of Kha-sekhem is more complete than that in limestone, but unfortunately half the head is lost, and the features therefore are far less complete. The inscription on the base we have already just noticed. (Cairo Museum.)

Golden head of hawk. Dyn. VI ?.—See drawing and view of temple, PL. XLII. The small brick temple, which appears to be of the XIIth dynasty, had, in the middle of the central chamber, a square brick-lined pit, in which was placed a figure of the mummified hawk which was the god of Hierakonpolis. The head and head-dress of this figure (see also PL. XLIII) are of beaten gold weighing together over 1 lb.; the body was of bronze plates overlaid on wood. The fragments of the body await restoration at the Gizeh Museum. The head is a most noble piece of work, entirely beaten out of one mass; the two eyes are formed by a single rod of obsidian, polished in a spherical curve at each end. The details of the stand and minor objects found with this, will be duly given in Part ii; but we may say that as the great copper group of Pepy and his son was likewise buried beneath this temple, it seems probable that the hawk may be of the same age.

PLS. XLIV, XLV. The inscription on the base of the above-mentioned statue of Pepy is figured here; the statues themselves will appear in Part ii. (Cairo Museum.)

Lion of polished red pottery.—This belongs to a class of modelled figures, which is found in the lowest levels of the temple of Koptos, and also on the site of the Ramesseum. The material is mere Nile mud, imperfectly baked, so that it is black, soft, and porous, inside. The surface, however, is very finely finished, and polished over with red haematite.

The Koptos figures are mostly human, and as stone-working was rare before the IInd dynasty, it seems probable that such modelled figures preceded carving in stone. We cannot however say whether this admirably-formed lion is to be referred to the period of Nar-mer or to that of Kha-sekhem. The absence of archaism would rather point to the latter date.

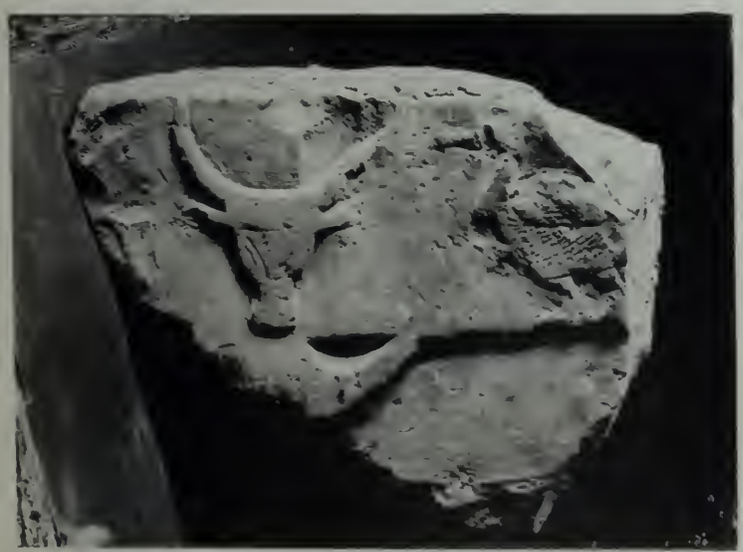
Pl. XLVI. *Inscribed fragments of later times.*— The main interest of these is in the figures of the sacred mummified hawk, on 5, 7, and 11, which give an idea of the image of gold and bronze which was found here.

Pl. XLIX. This pottery from the temple is mostly of the XIXth dynasty, though some, as No. 3, may be of the Old Kingdom, and others, as No. 25, are perhaps of the XXIIIrd dynasty.

It is a matter of great regret that this most important and unique material should thus appear before the public, without those details which the discoverer could alone record, concerning the exact position and relationship of the various objects, and without notice of the many other objects not here figured. Such a deficiency is, however, merely temporary, and will be no doubt fully supplied, when time allows of the letterpress being written, and the remaining plates completed. Meanwhile the various studies and theories about the early civilisation will be saved from much uncertainty and confusion, by having this material before the workers; and the great results thus reached by means of the Egyptian Research Account can be appreciated in part, while yet waiting for the full record to appear.

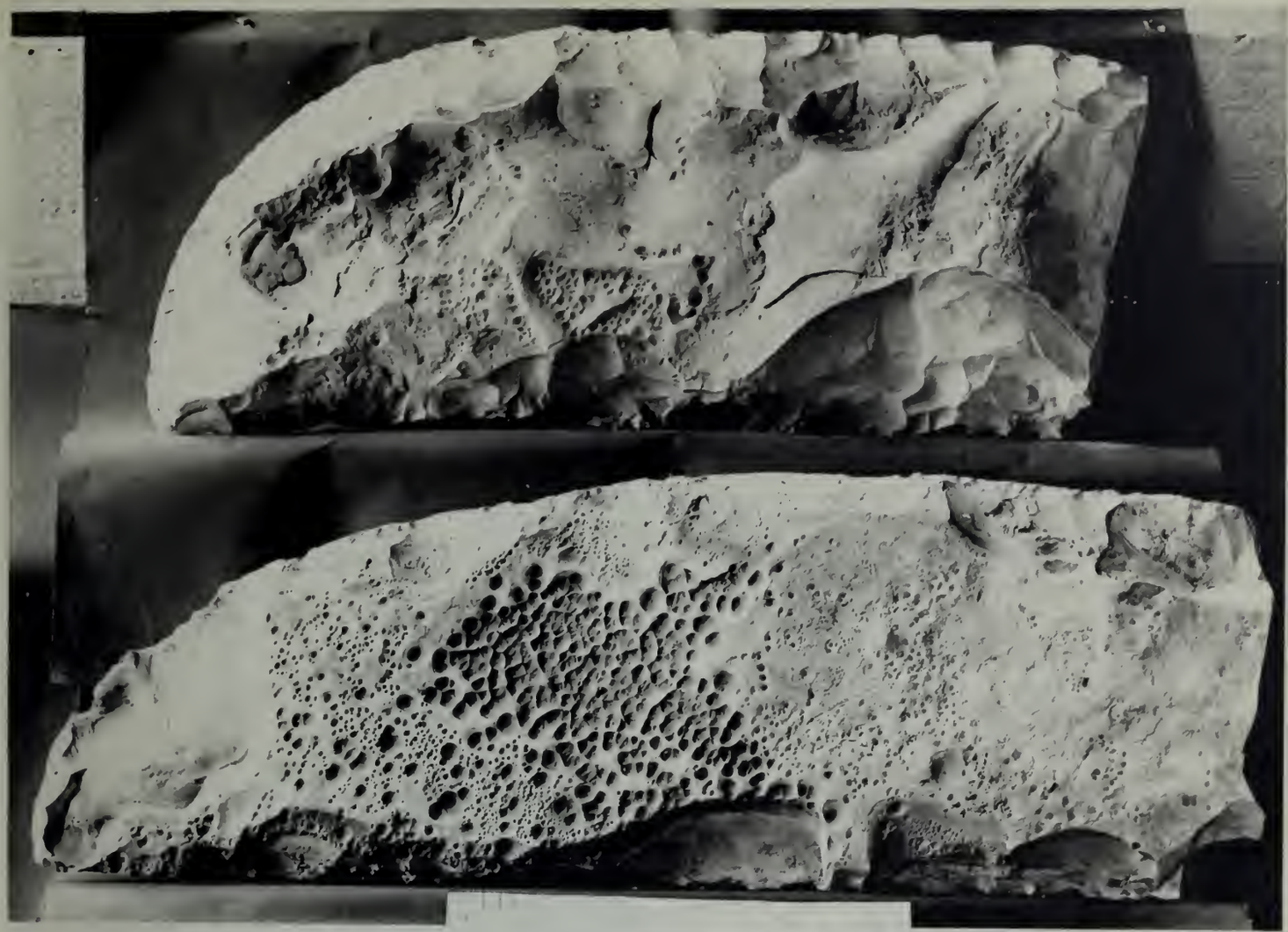
LONDON: PRINTED BY WILLIAM CLOWES AND SONS, LIMITED, STAMFORD STREET AND CHARING CROSS.

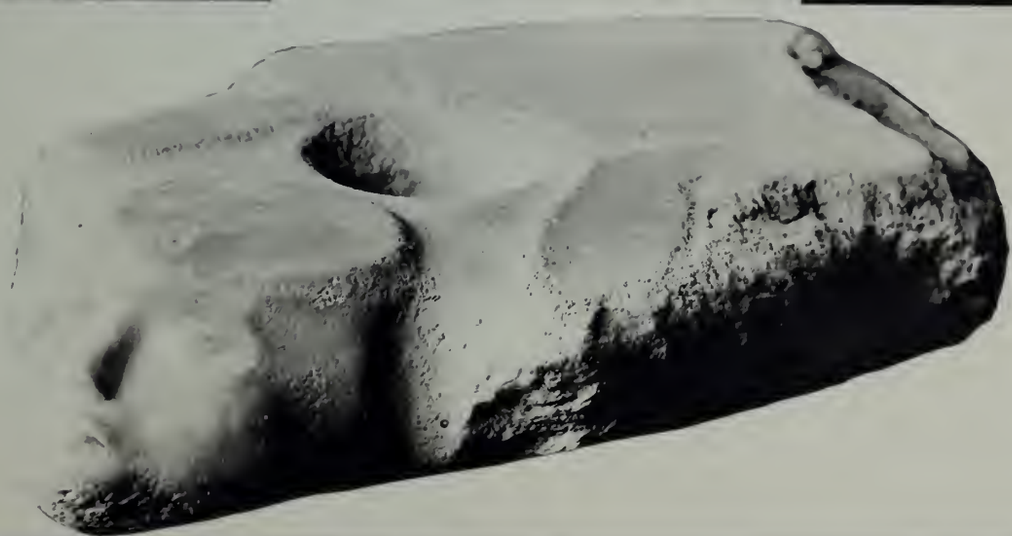
LIFE SIZE LIMESTONE FIGURE.



2 : 3. LIMESTONE.

GRANITE DOOR JAMB OF KHA-SEKHEMUI.





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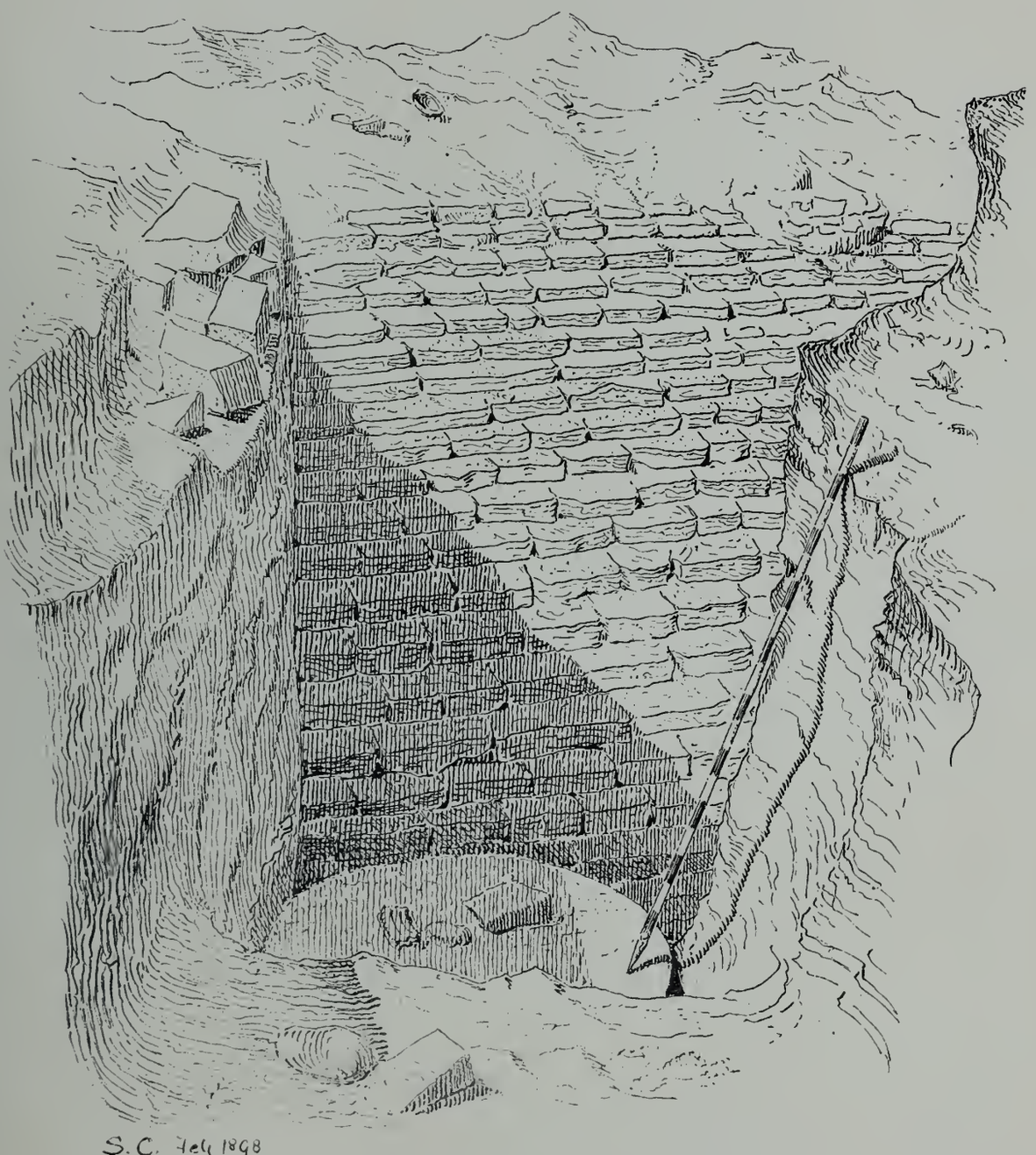
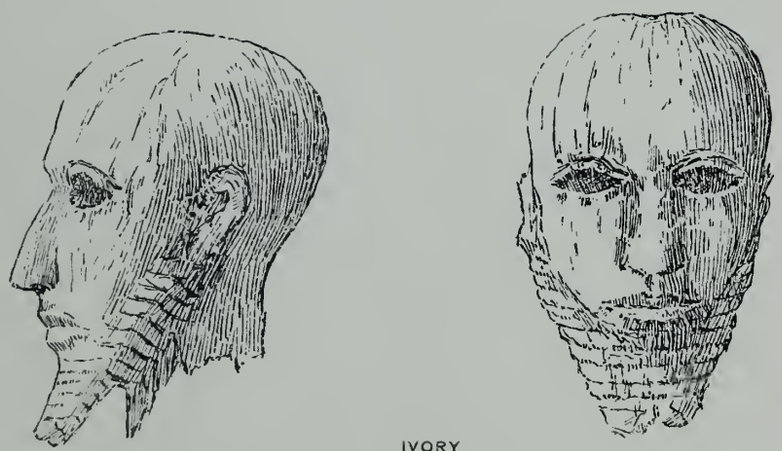

S.C. July 1898

C.R.P.

LIMESTONE



IVORY

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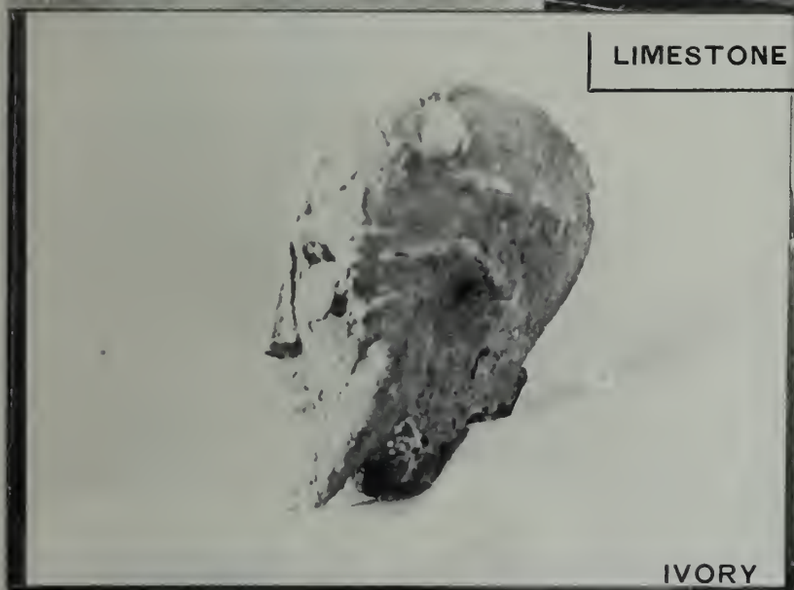
IVORY

C.R.P.

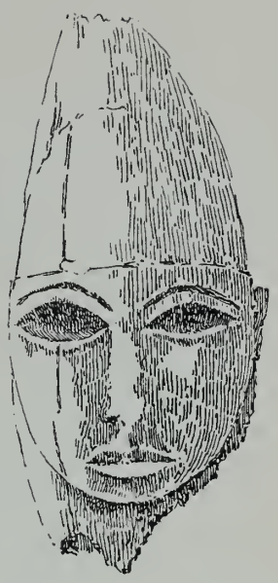
IVORY

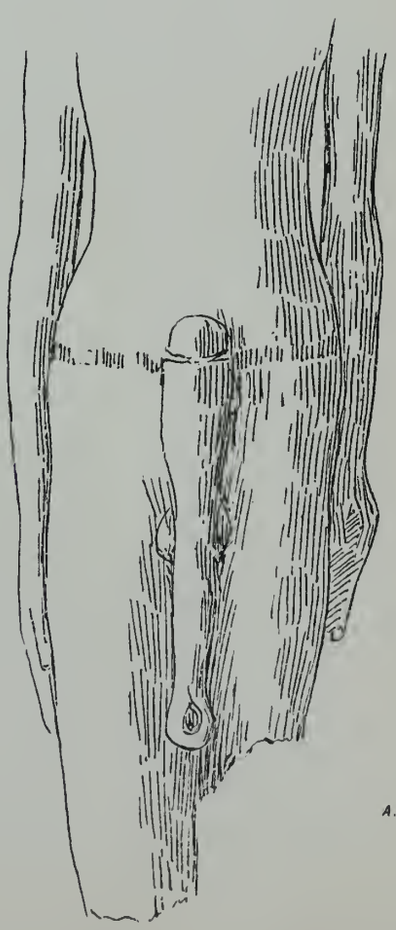
LIMESTONE HEAD.



IVORY HEAD.

INSCRIBED IVORY.





A.A.P.

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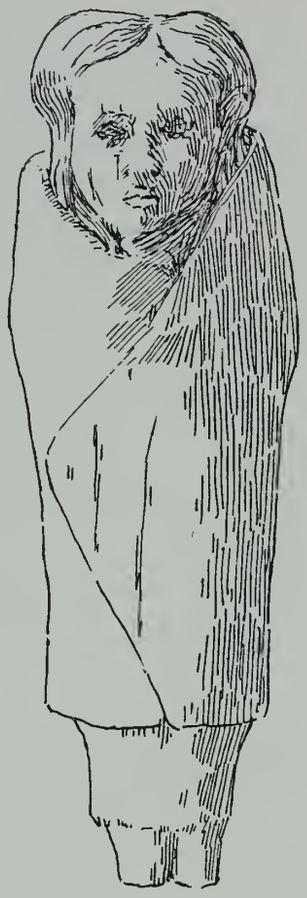

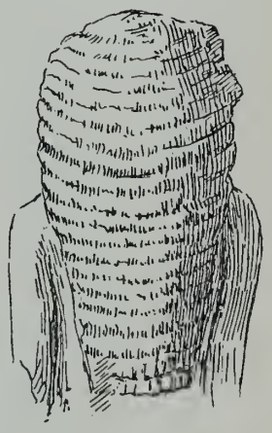

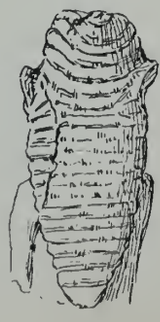

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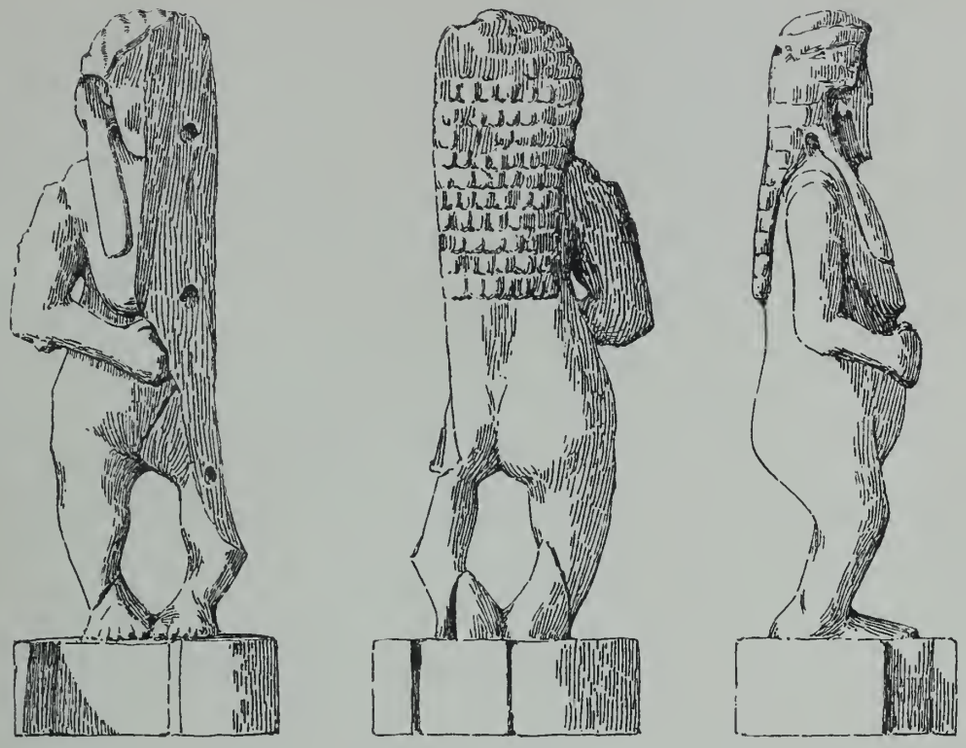

C.R.P.

A.A.P.

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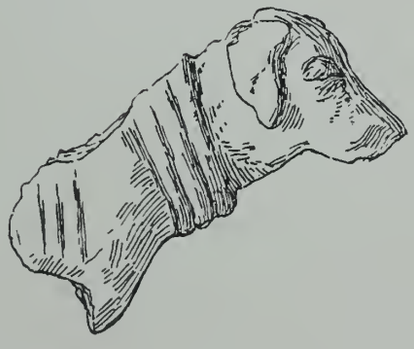

END VIEW
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SKETCH ⅓

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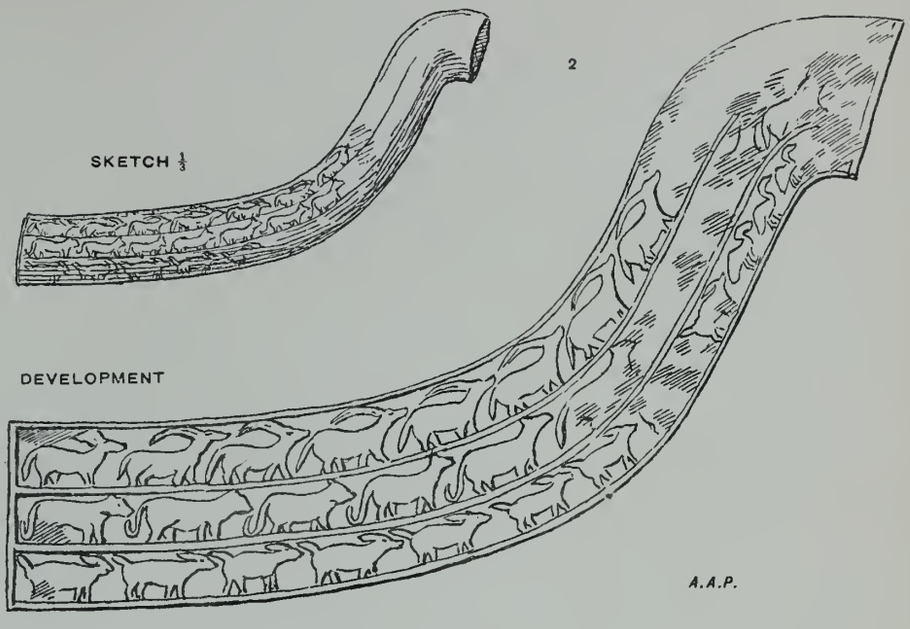

DEVELOPMENT

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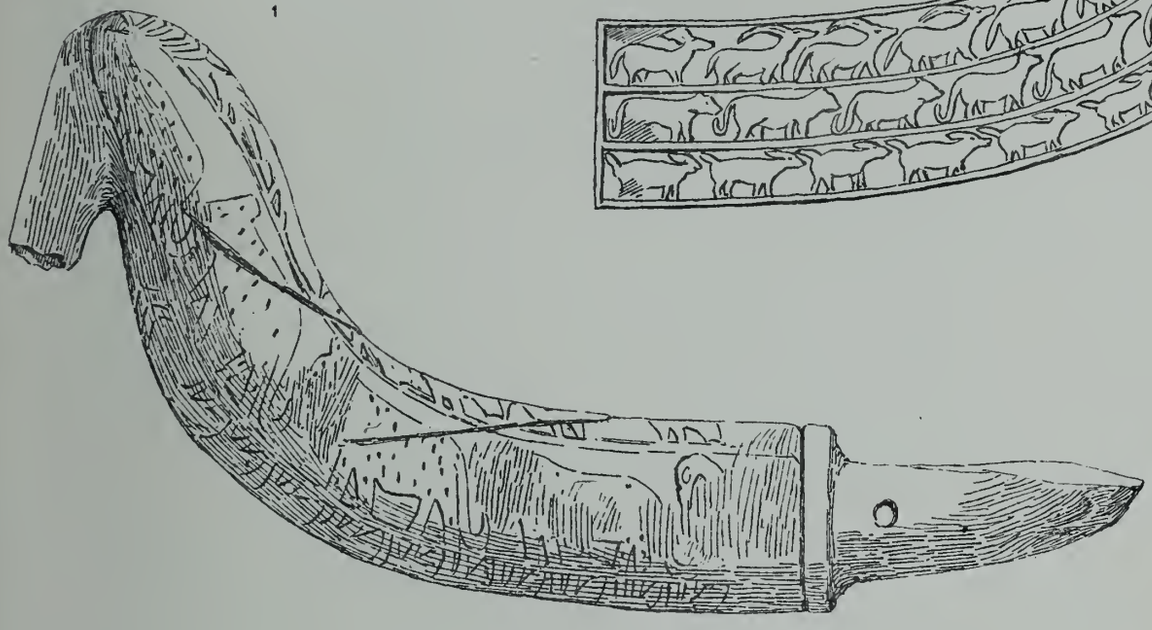

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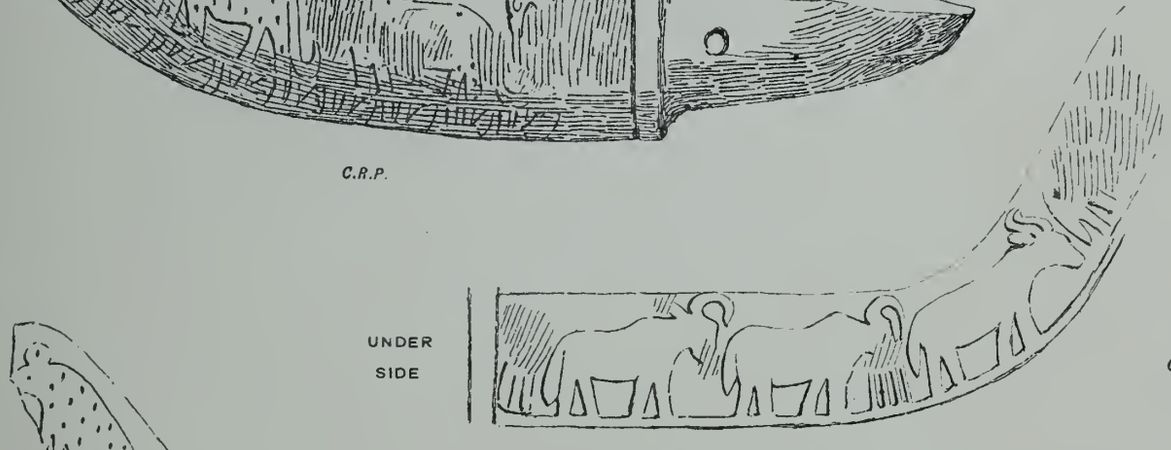
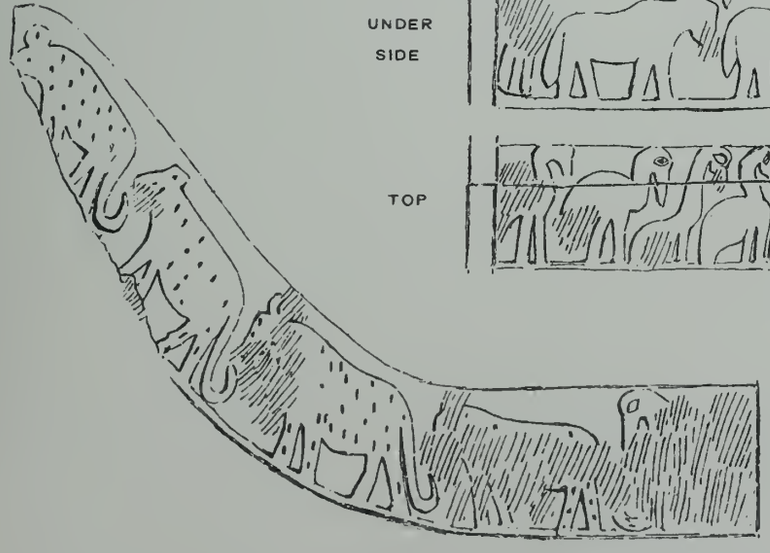


UNDER
SIDE

TOP

C.R.P.

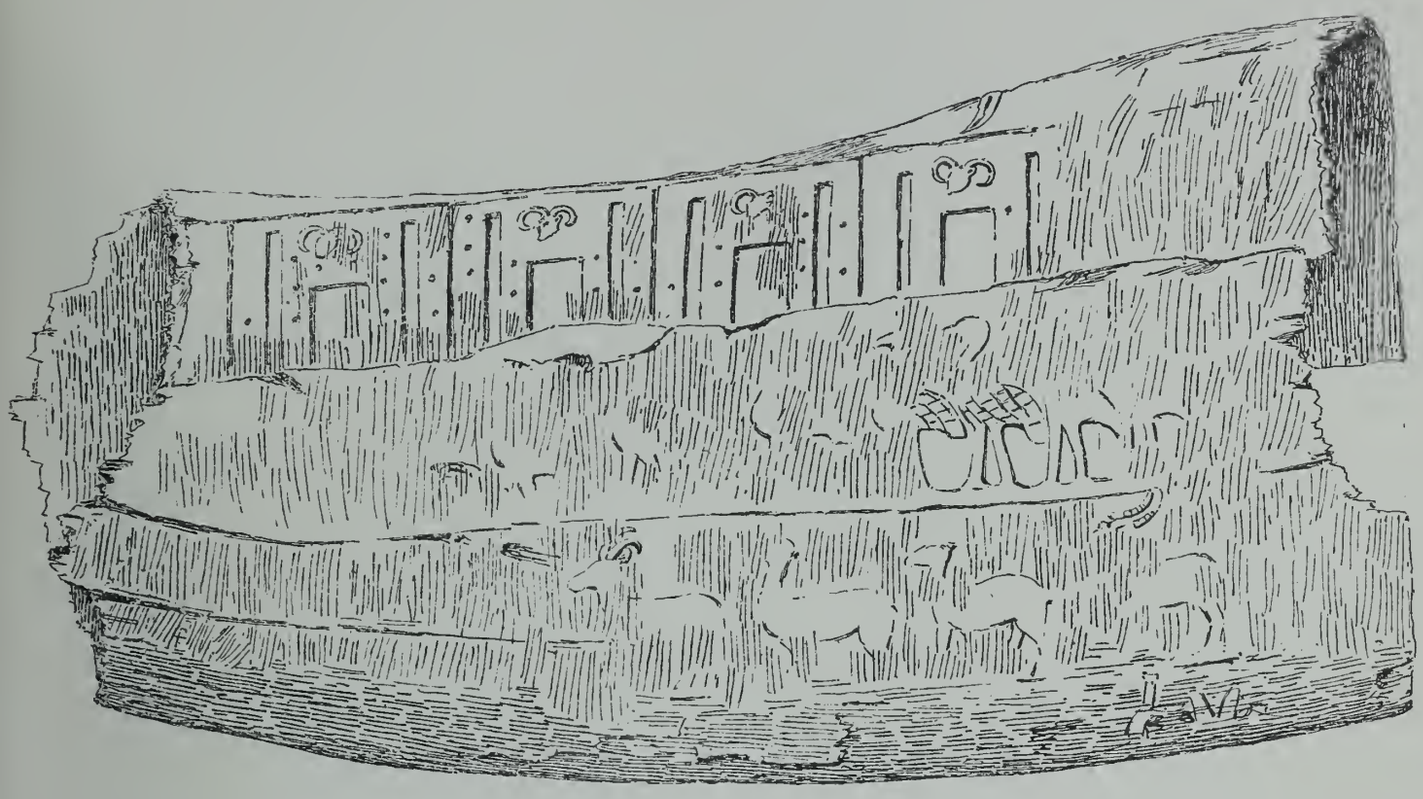


SIDE

DEVELOPMENT OF
DESIGN ON 1

C.R.P

BOTTOM



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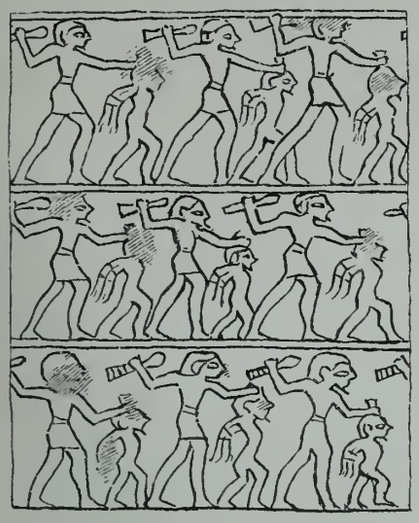

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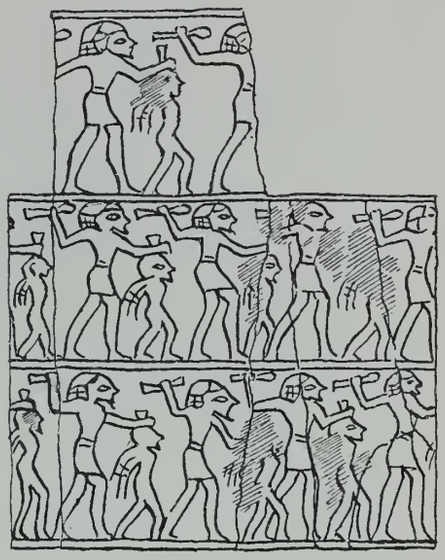

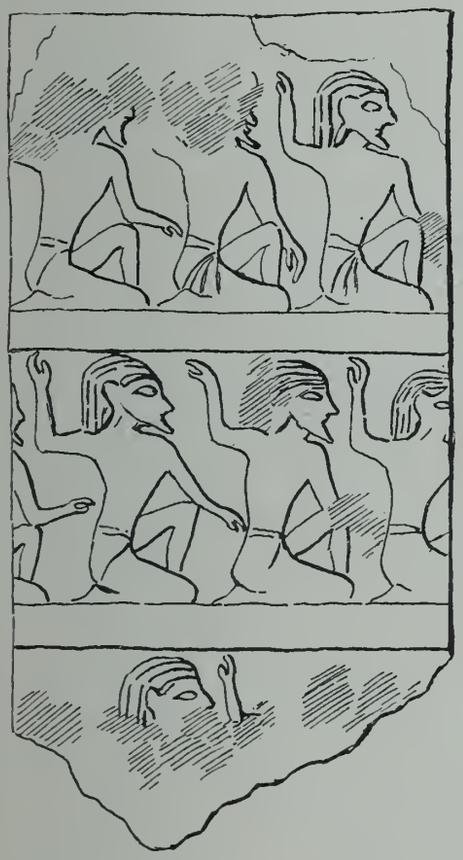

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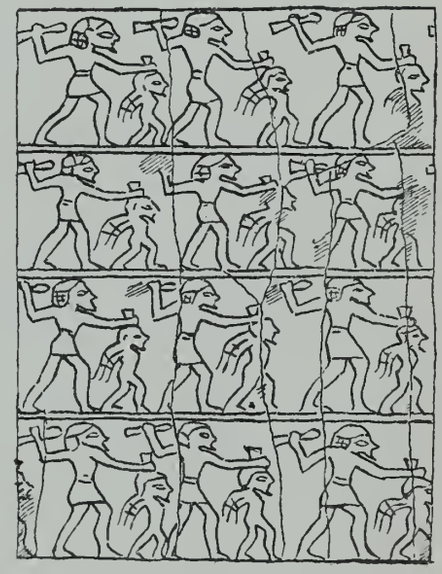

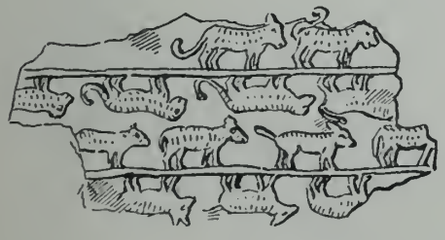

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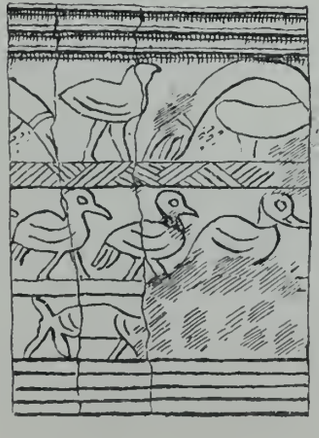

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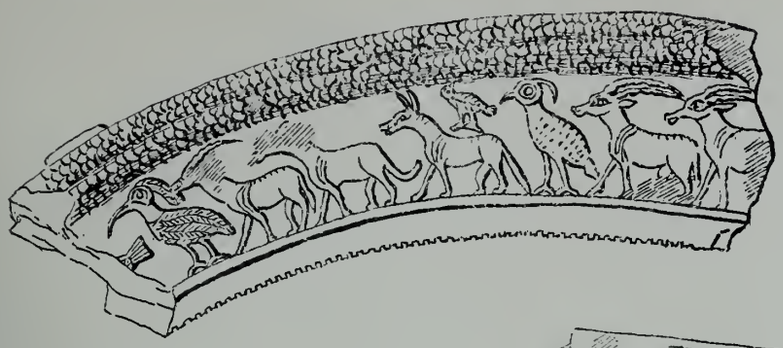

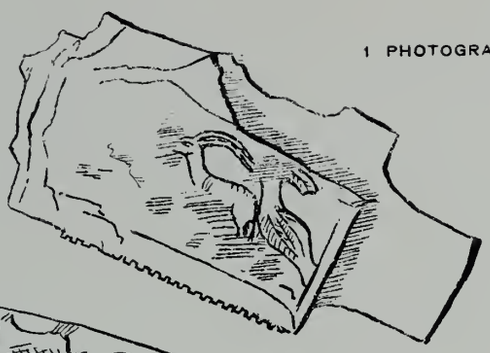

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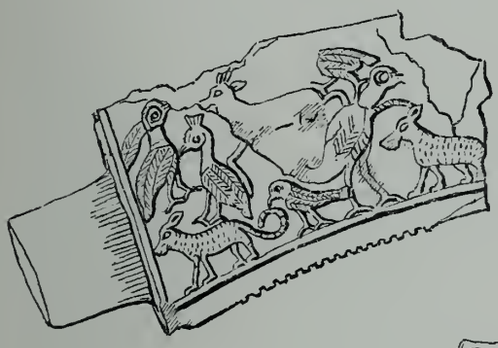

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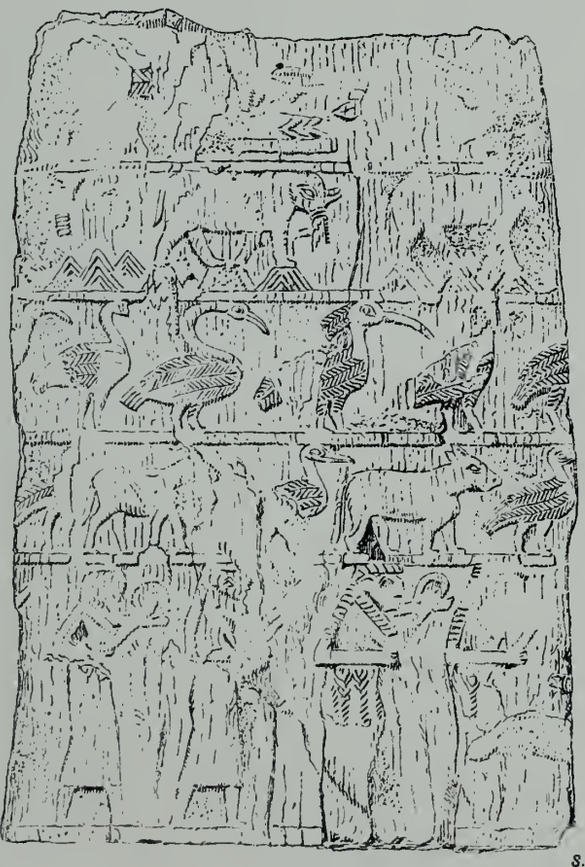

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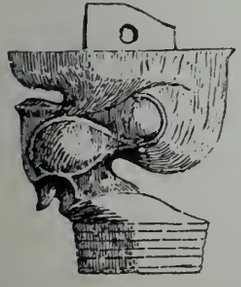

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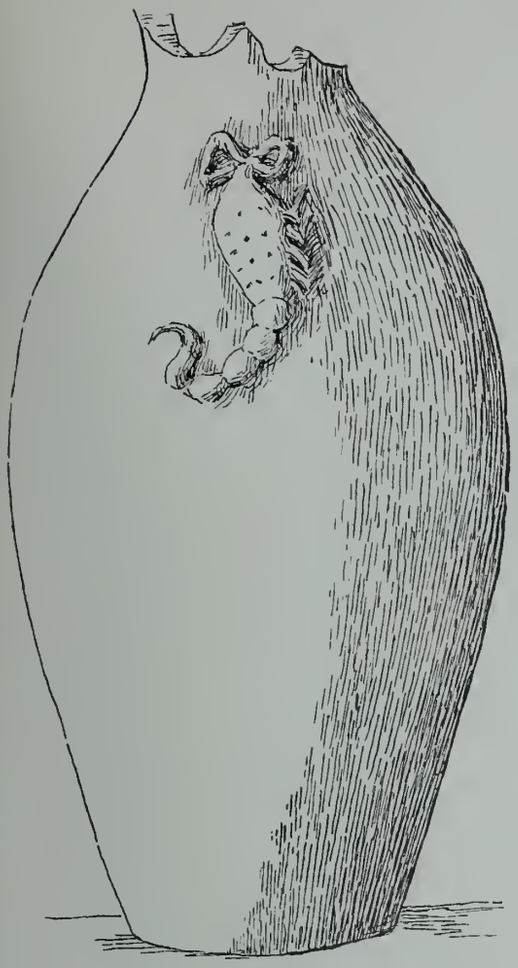
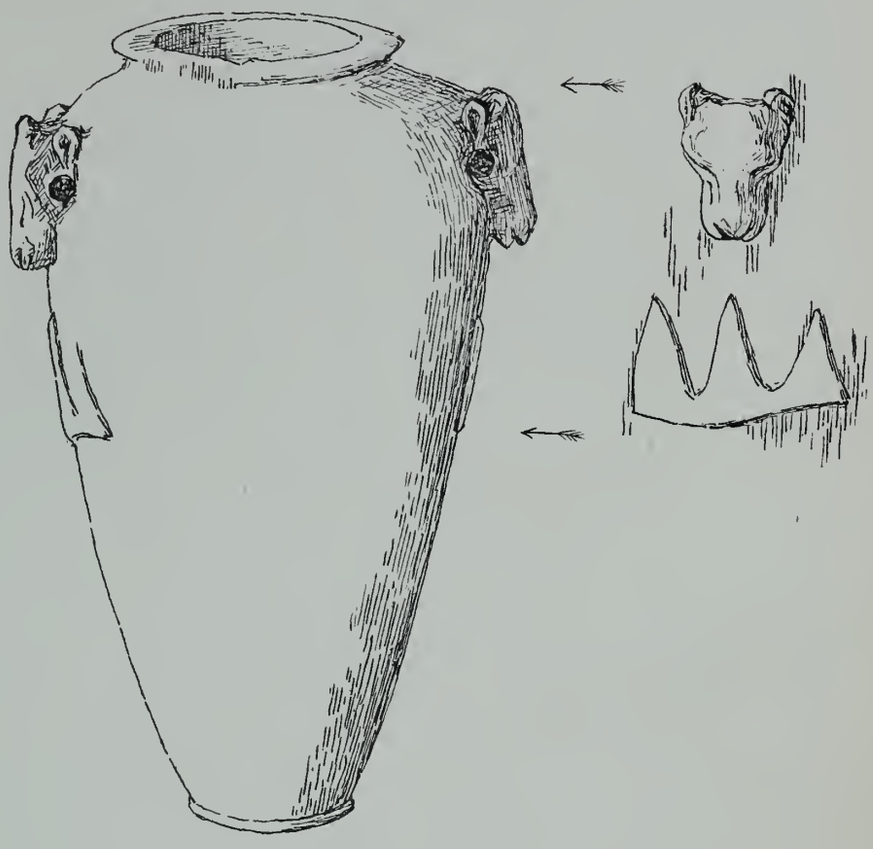


LIMESTONE A.A.P



SERPENTINE

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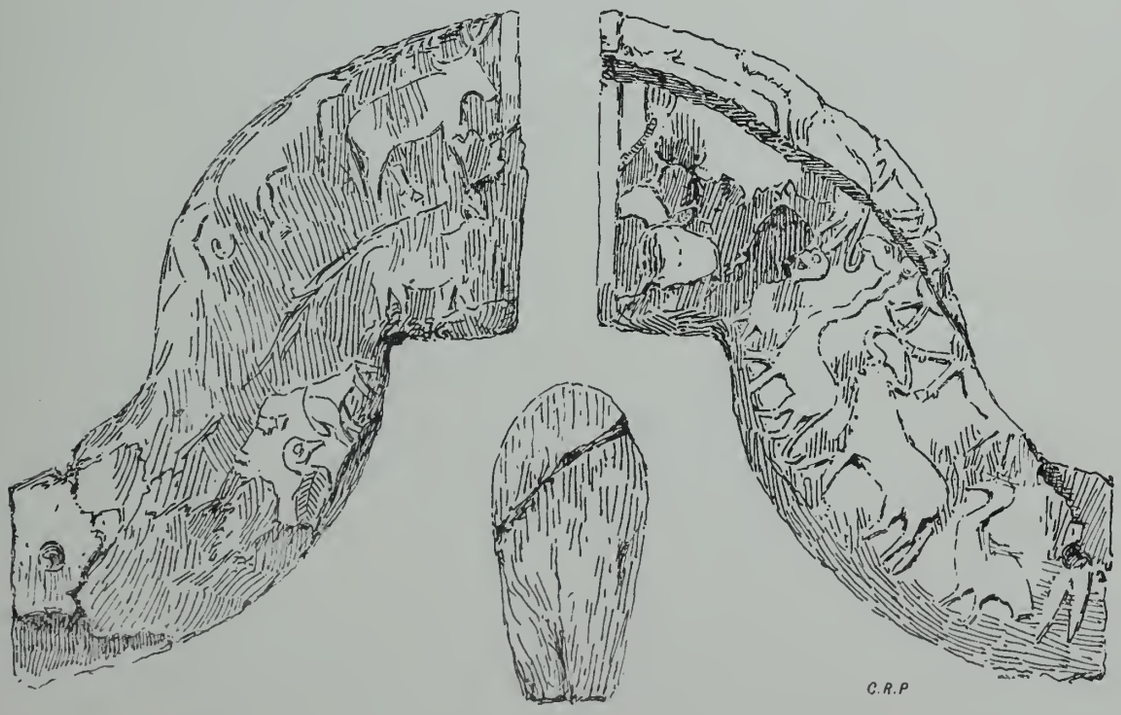

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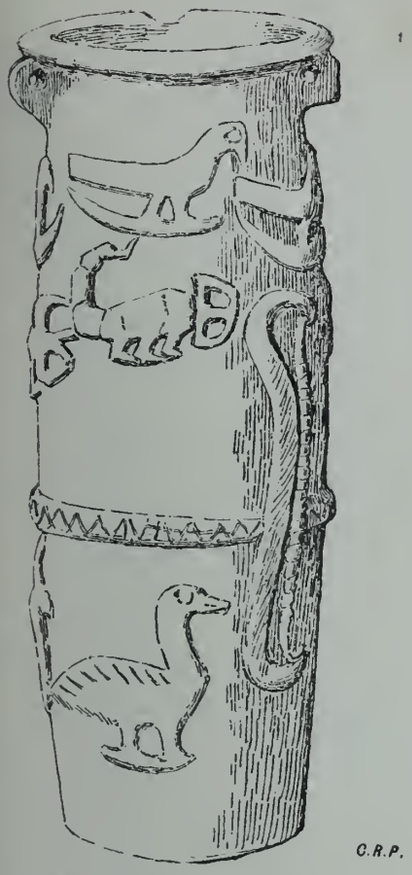

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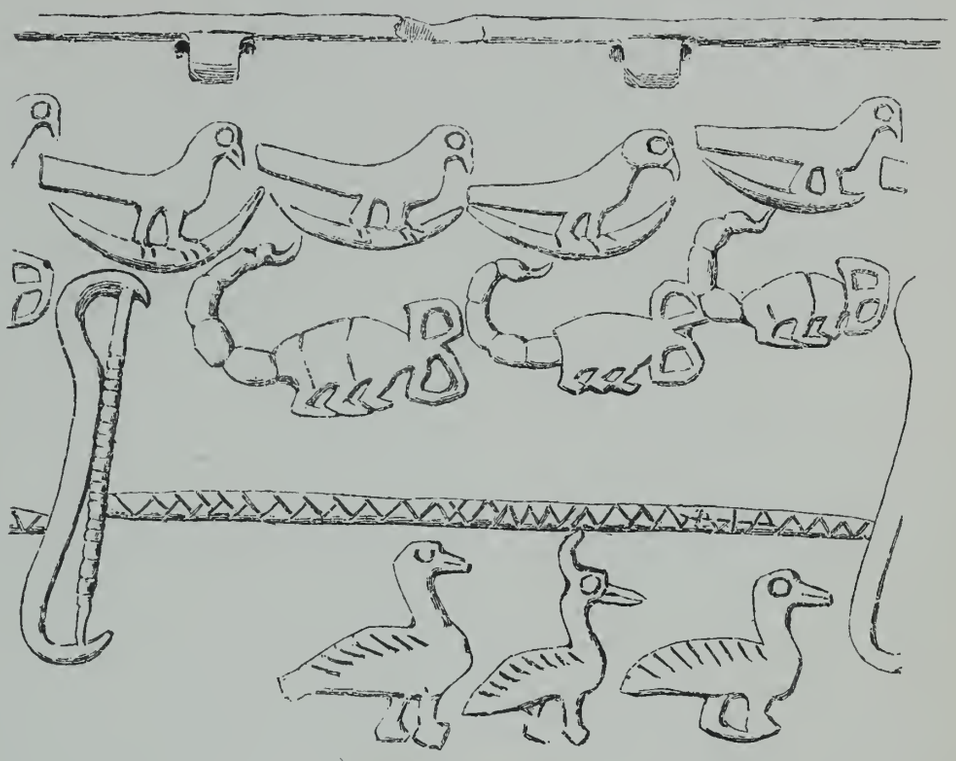
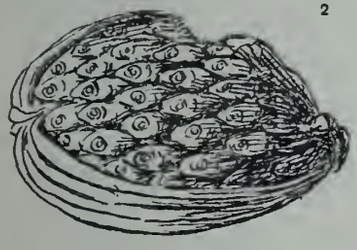
LIMESTONE VASE.



AROUND VASE C.R.P.



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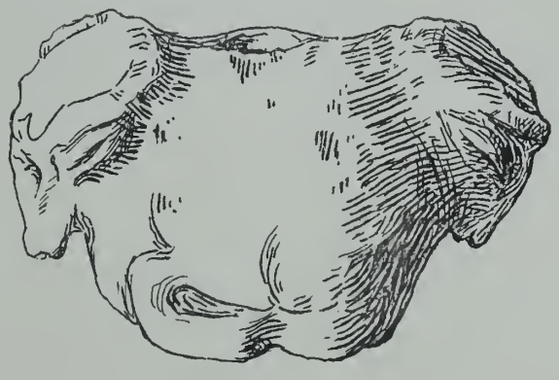

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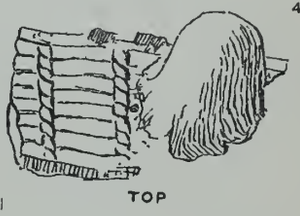

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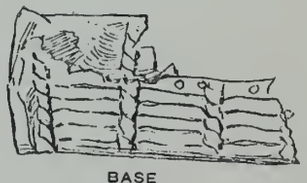
GOLD HOTEP



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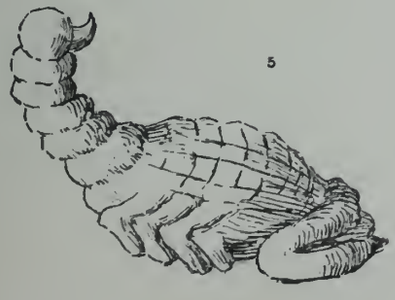

AROUND SCEPTRE HEAD

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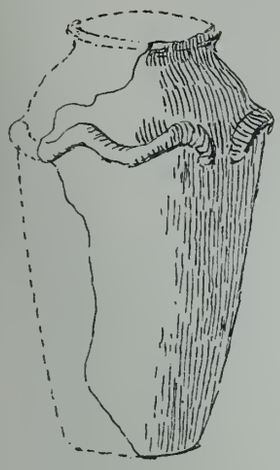
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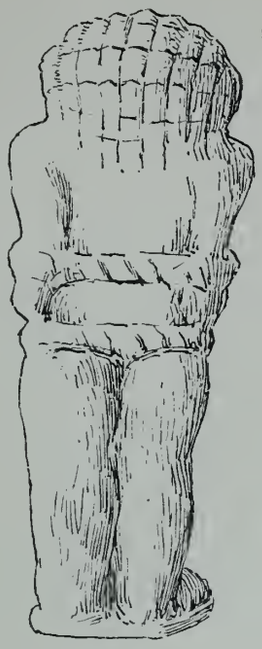
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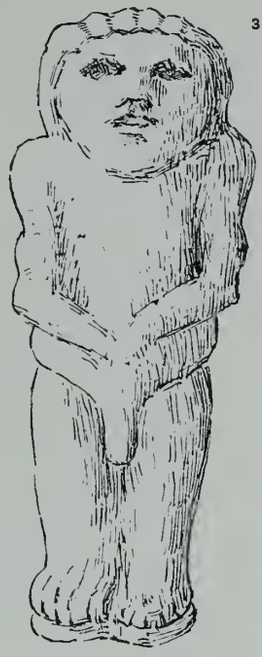
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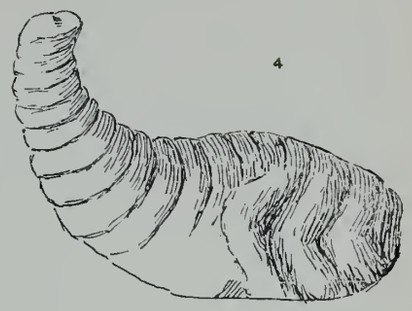
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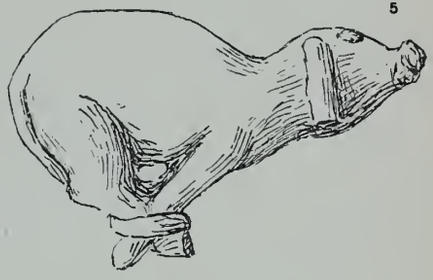
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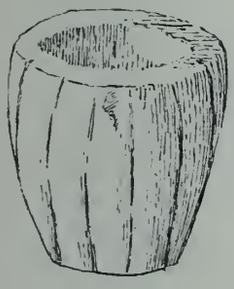
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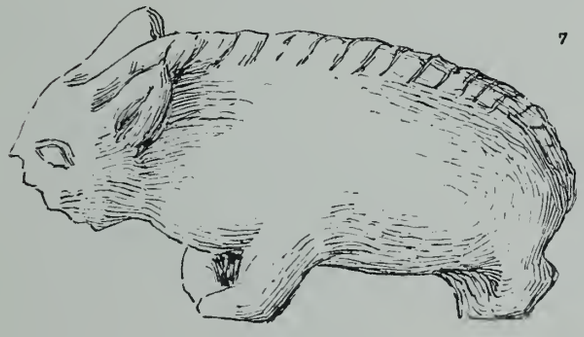
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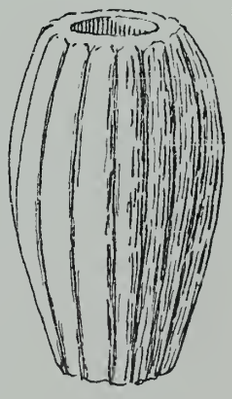
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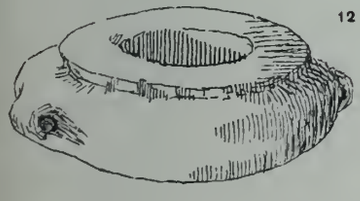
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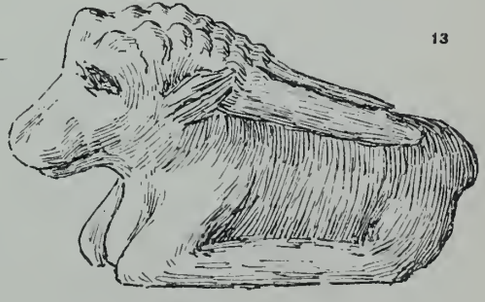
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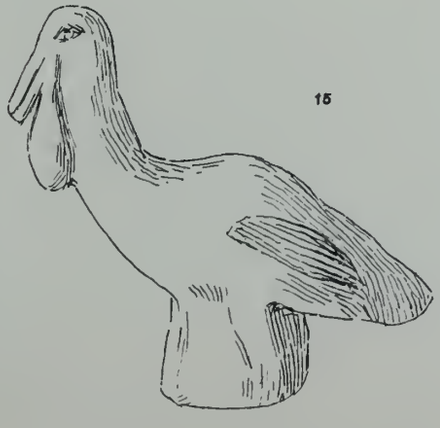
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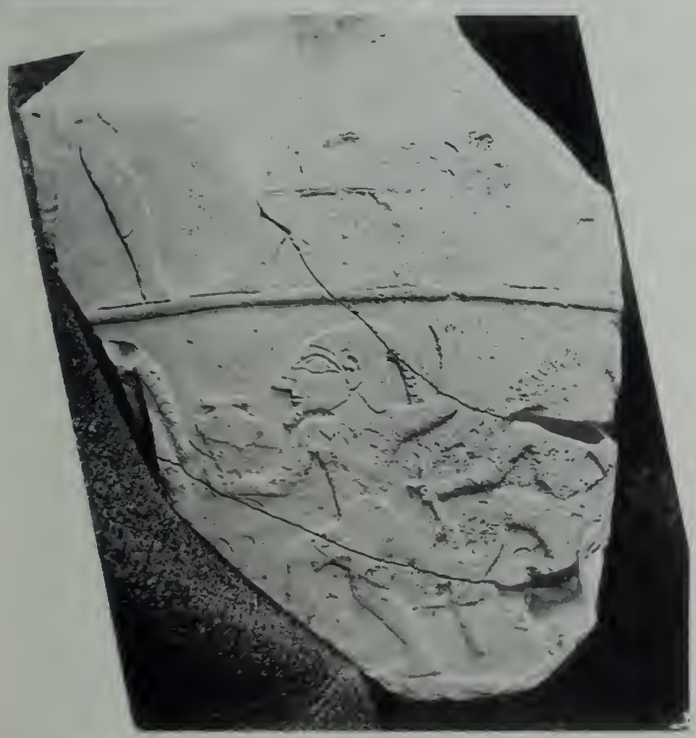
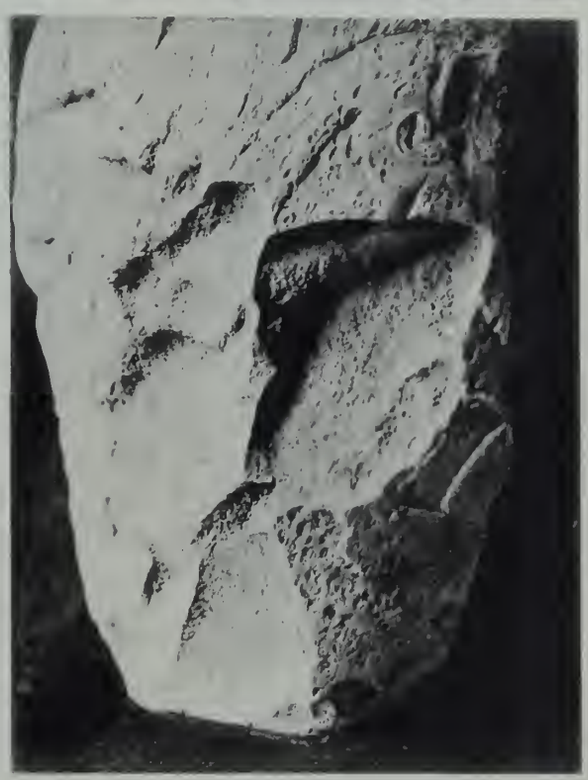
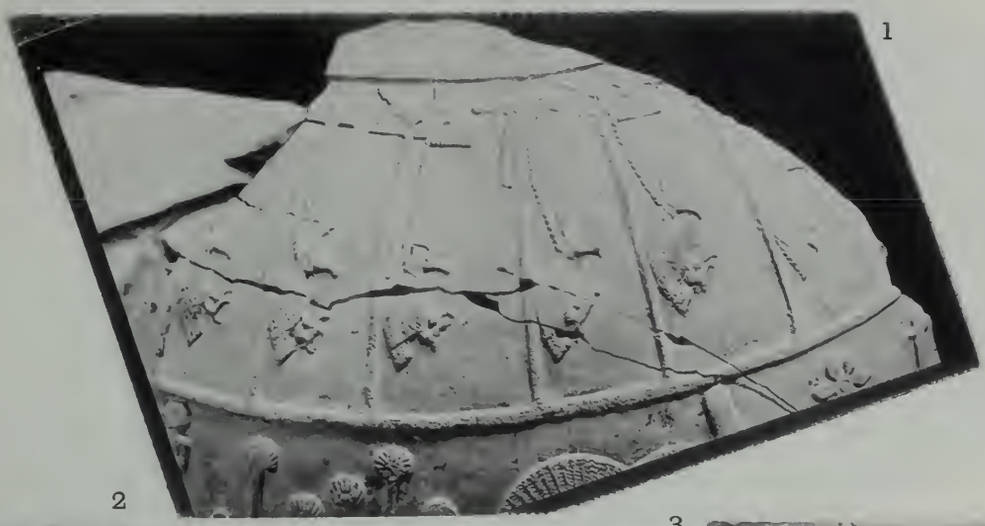
1 : 3·5. FLINT KNIVES.

1 : 3·2. GROUP OF MACES.



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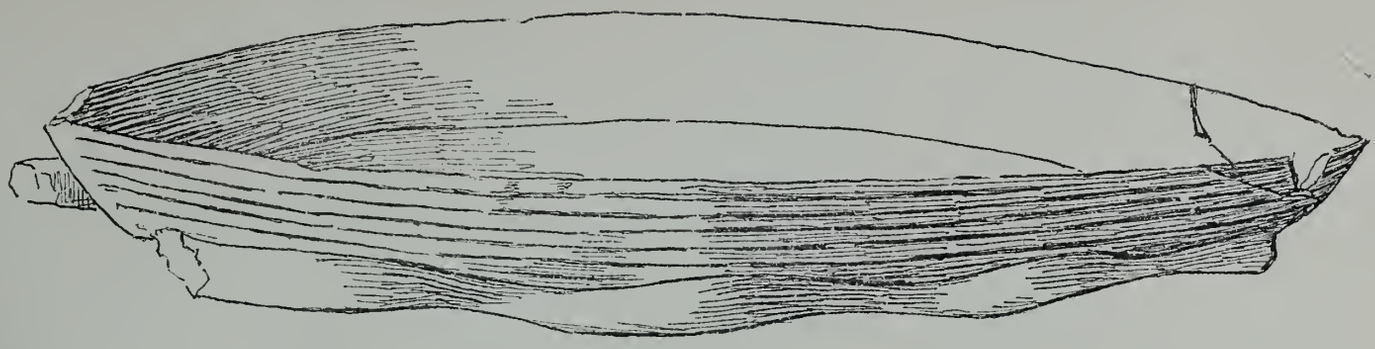
GREAT SLATE PALETTE.



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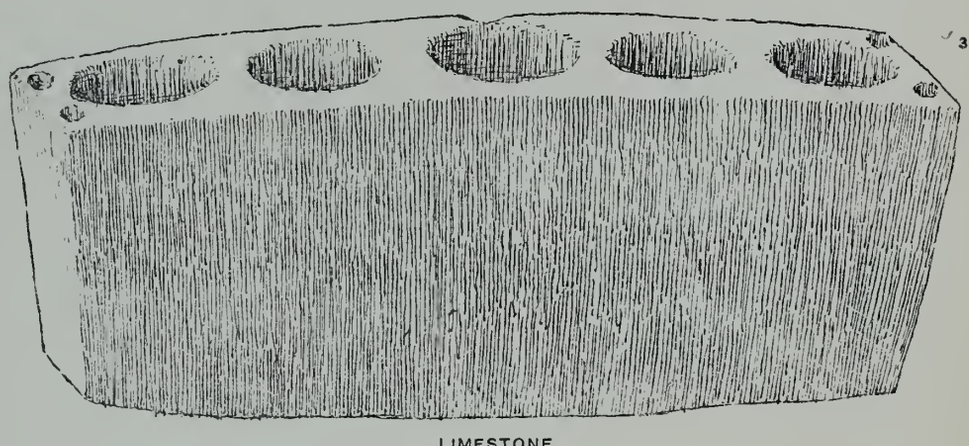

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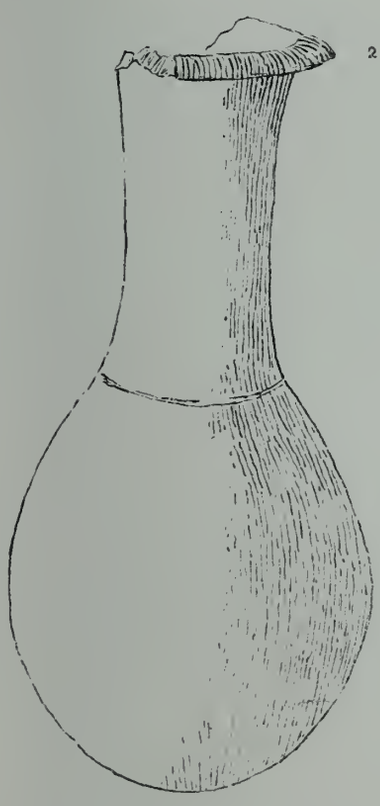

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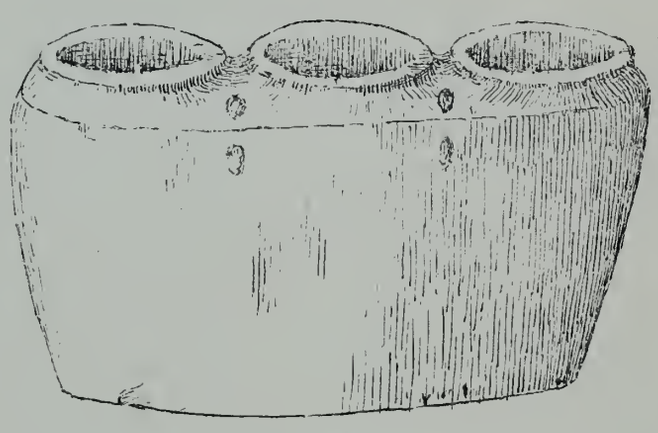

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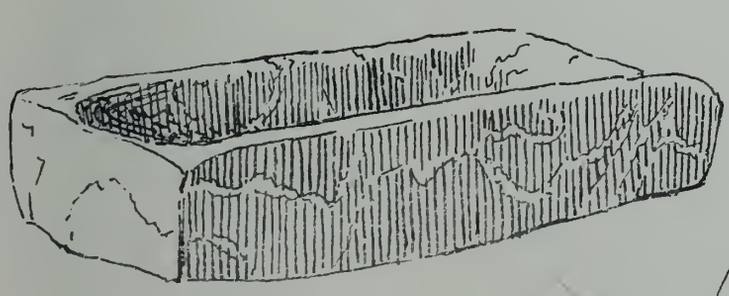
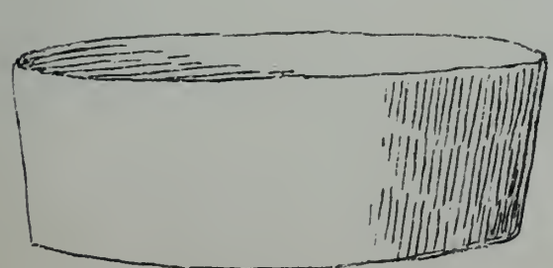
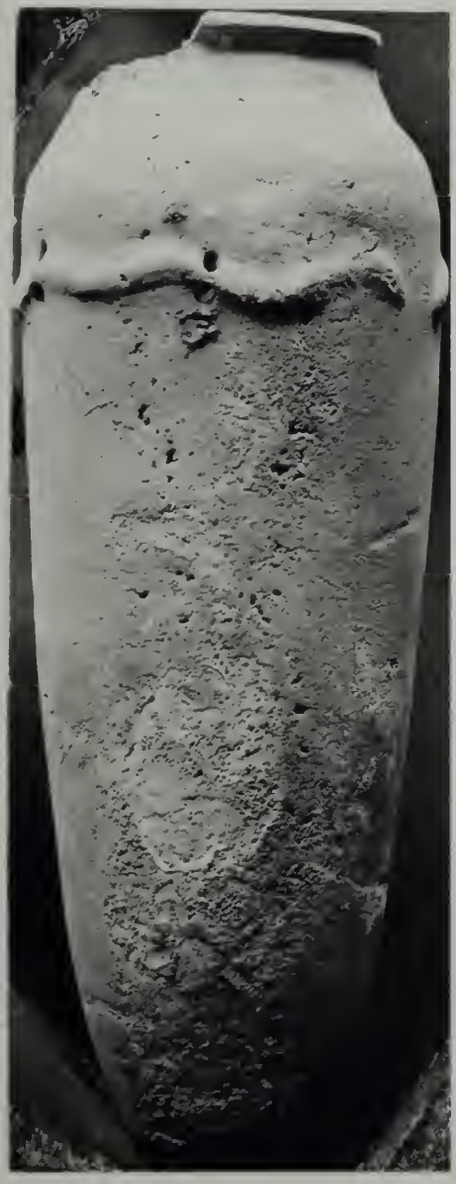


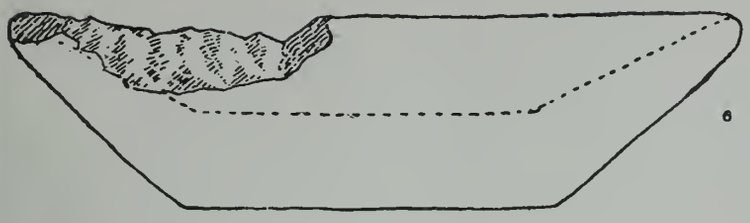


LIMESTONE

SERPENTINE

A.A.P.





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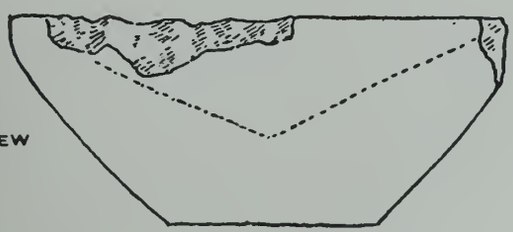
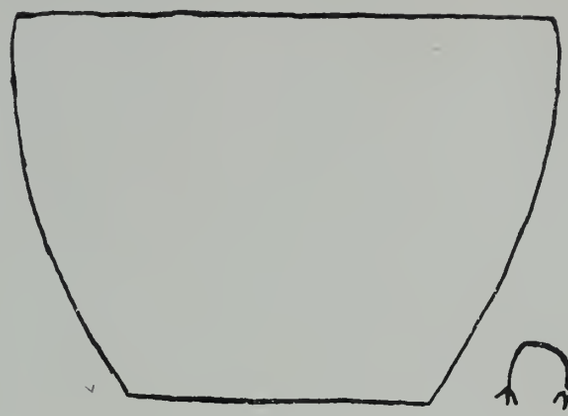
SIDE VIEW



END VIEW



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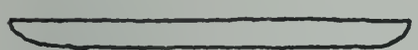

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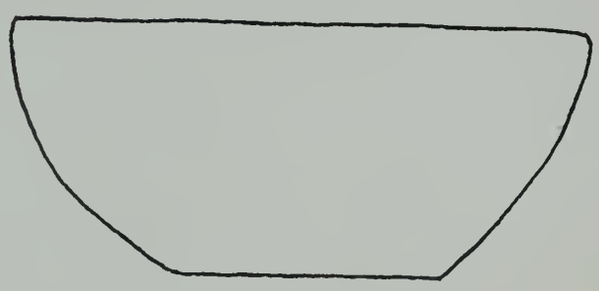

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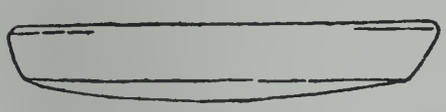

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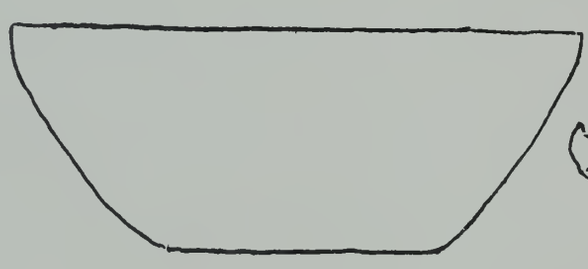

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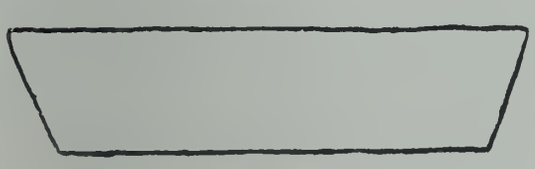

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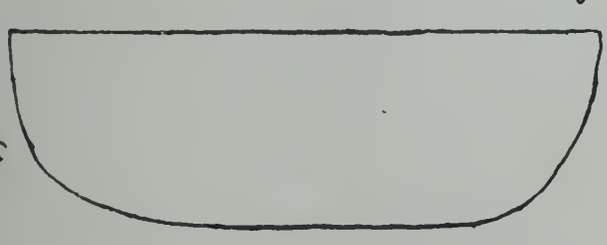

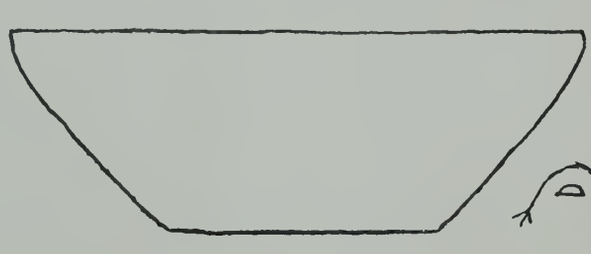

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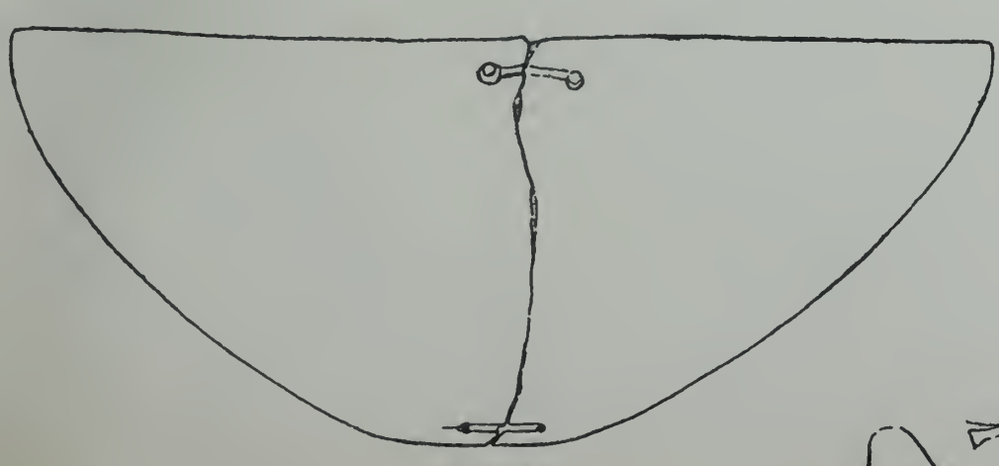

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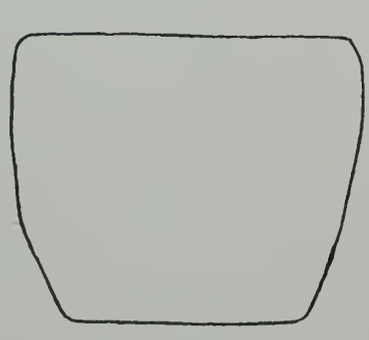

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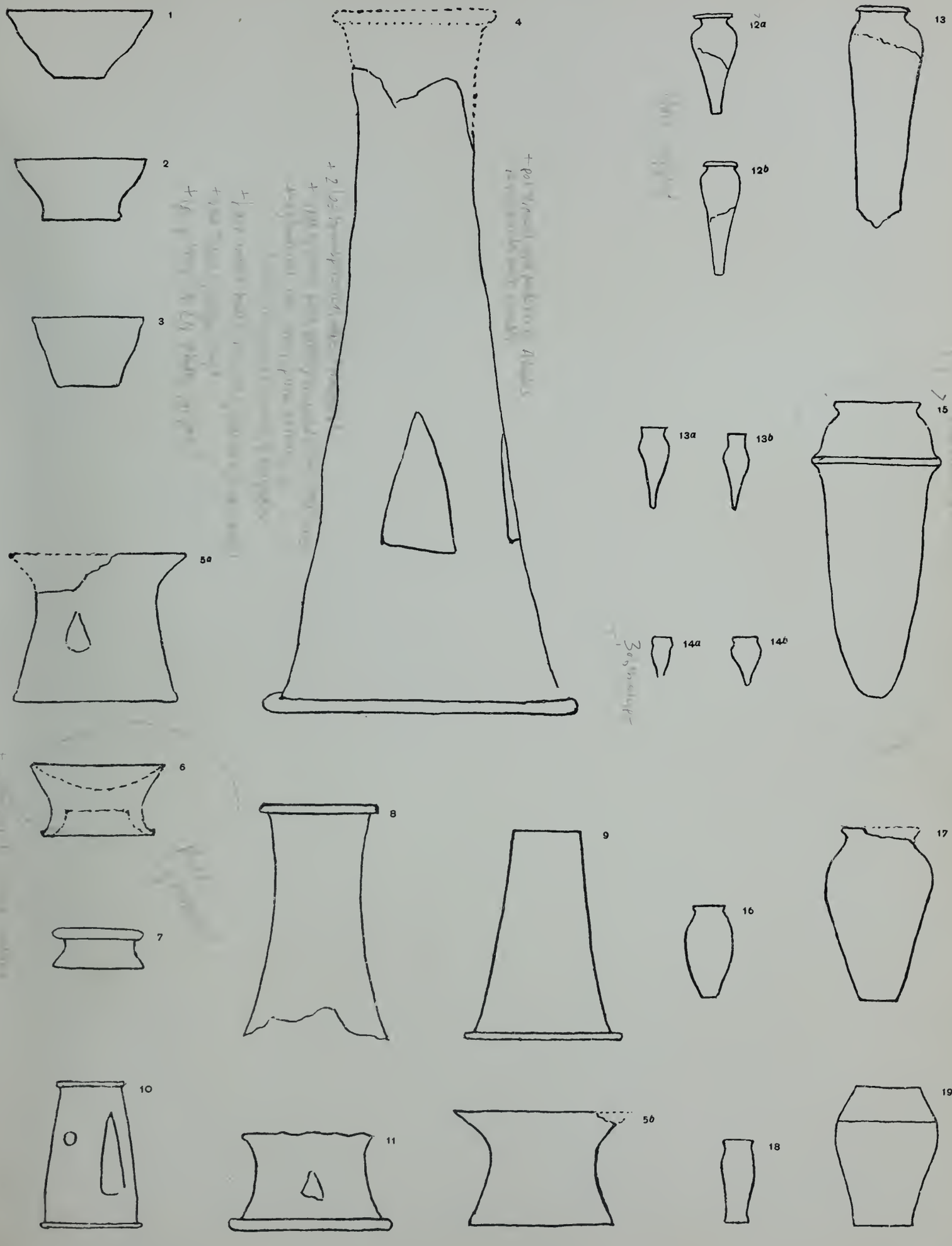
VASE INSCRIPTION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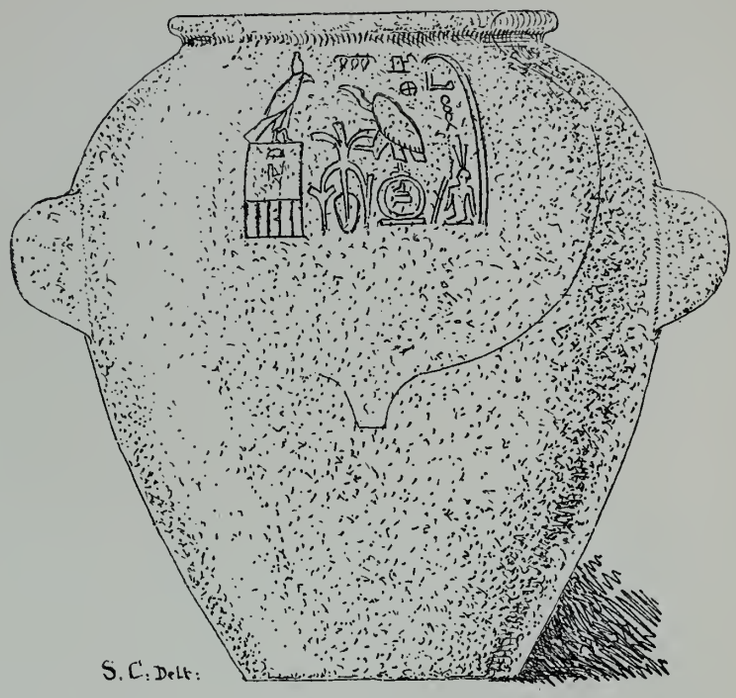
S. C. Delt.



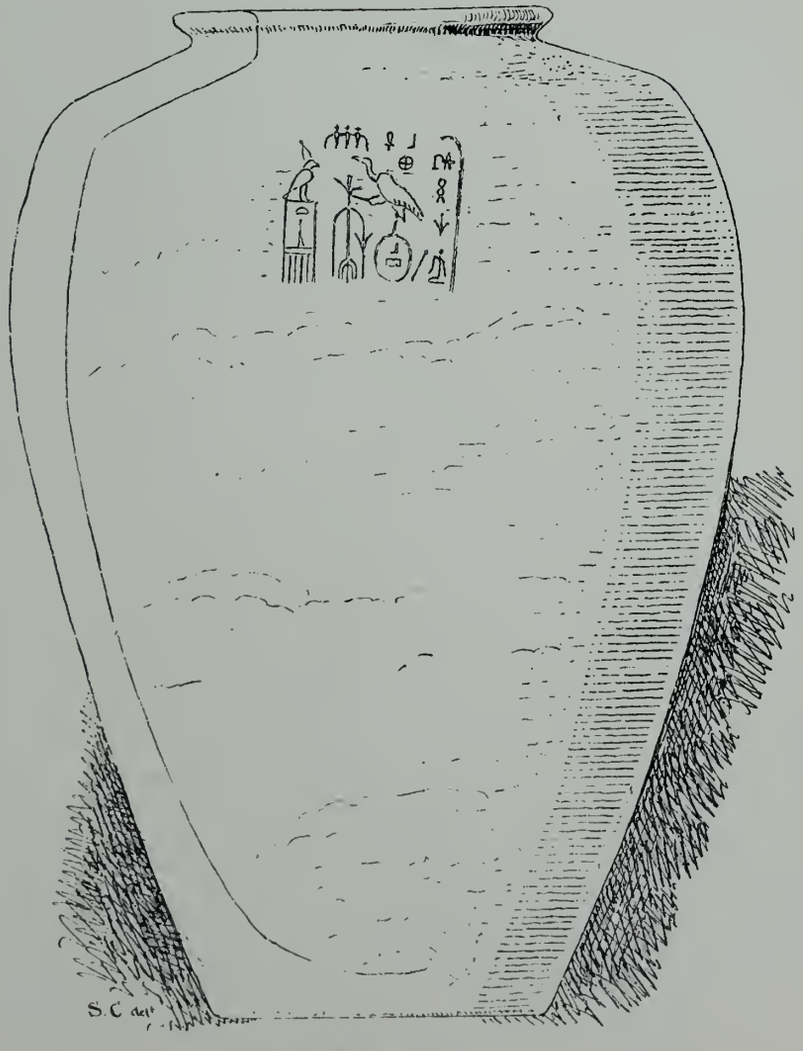
S. C. Delt.

GRANITE

HANDLE

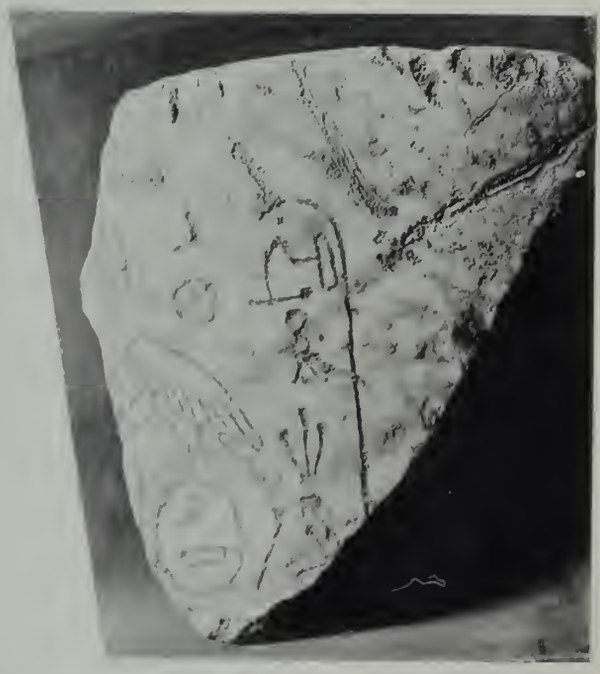
FRONT VIEW

DIORITE



S. C. del.

ALABASTER



M.A.M.

GRANITE VASE

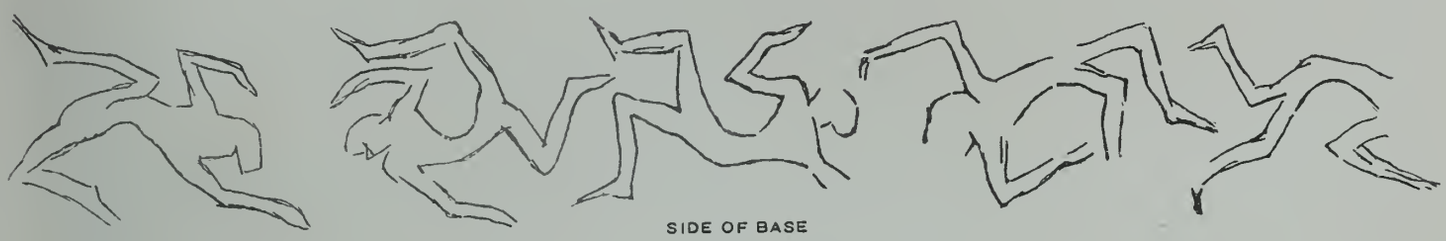
M.A.M.

ALABASTER VASE

SLATE STATUE

BACK OF BASE

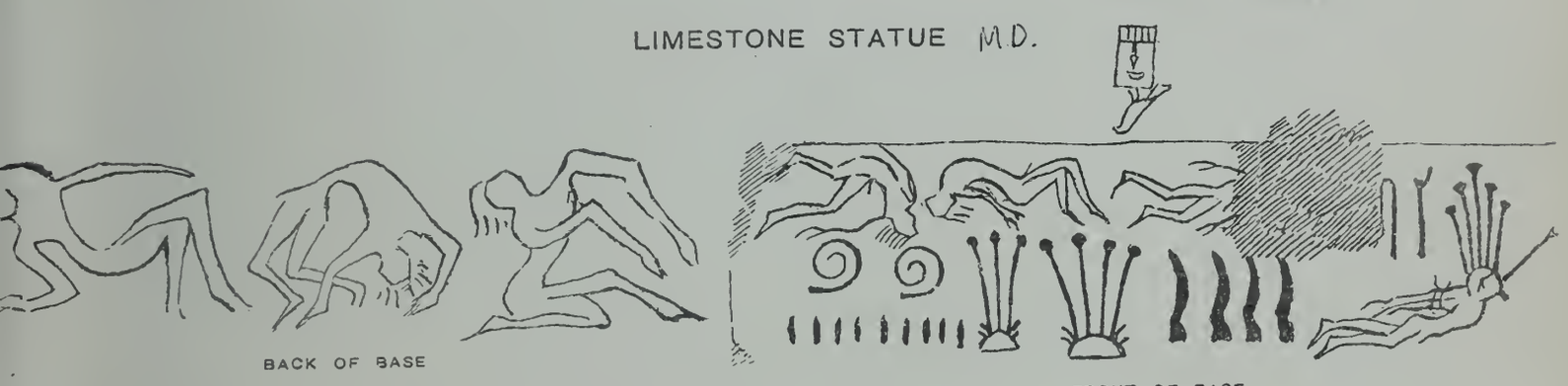
FRONT OF BASE



SIDE OF BASE

SIDE OF BASE

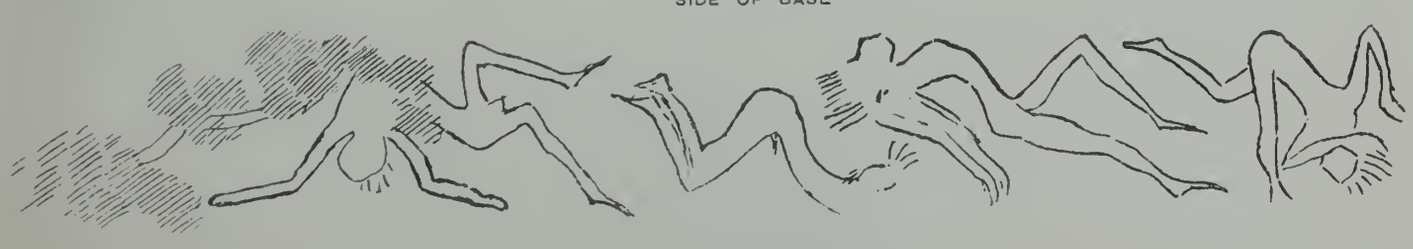
LIMESTONE STATUE M.D.



BACK OF BASE

FRONT OF BASE

SIDE OF BASE



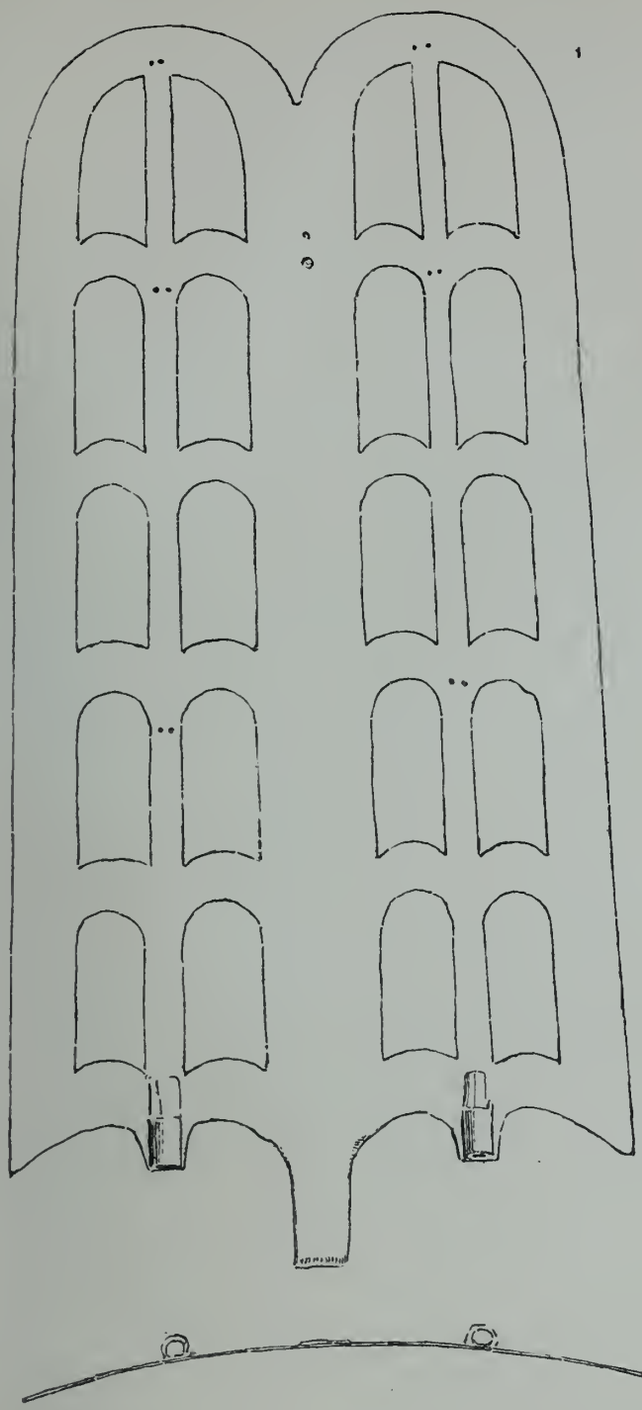
SIDE OF BASE

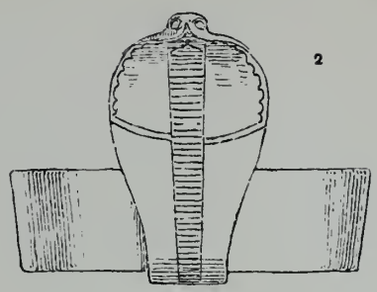
SMALL SLATE STATUE OF KHA-SEKHEM.

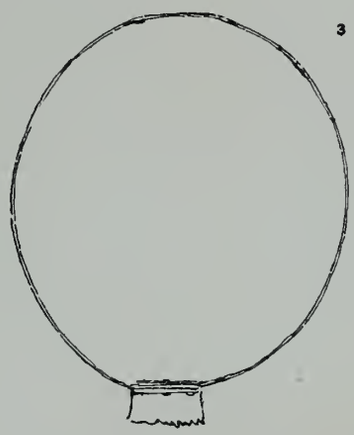
GOLDEN HEAD OF HAWK.

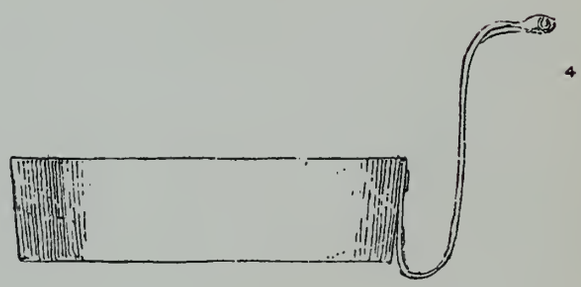
2 : 3

GOLD HEAD OF HAWK









OBJECTS FOUND WITH HAWK.

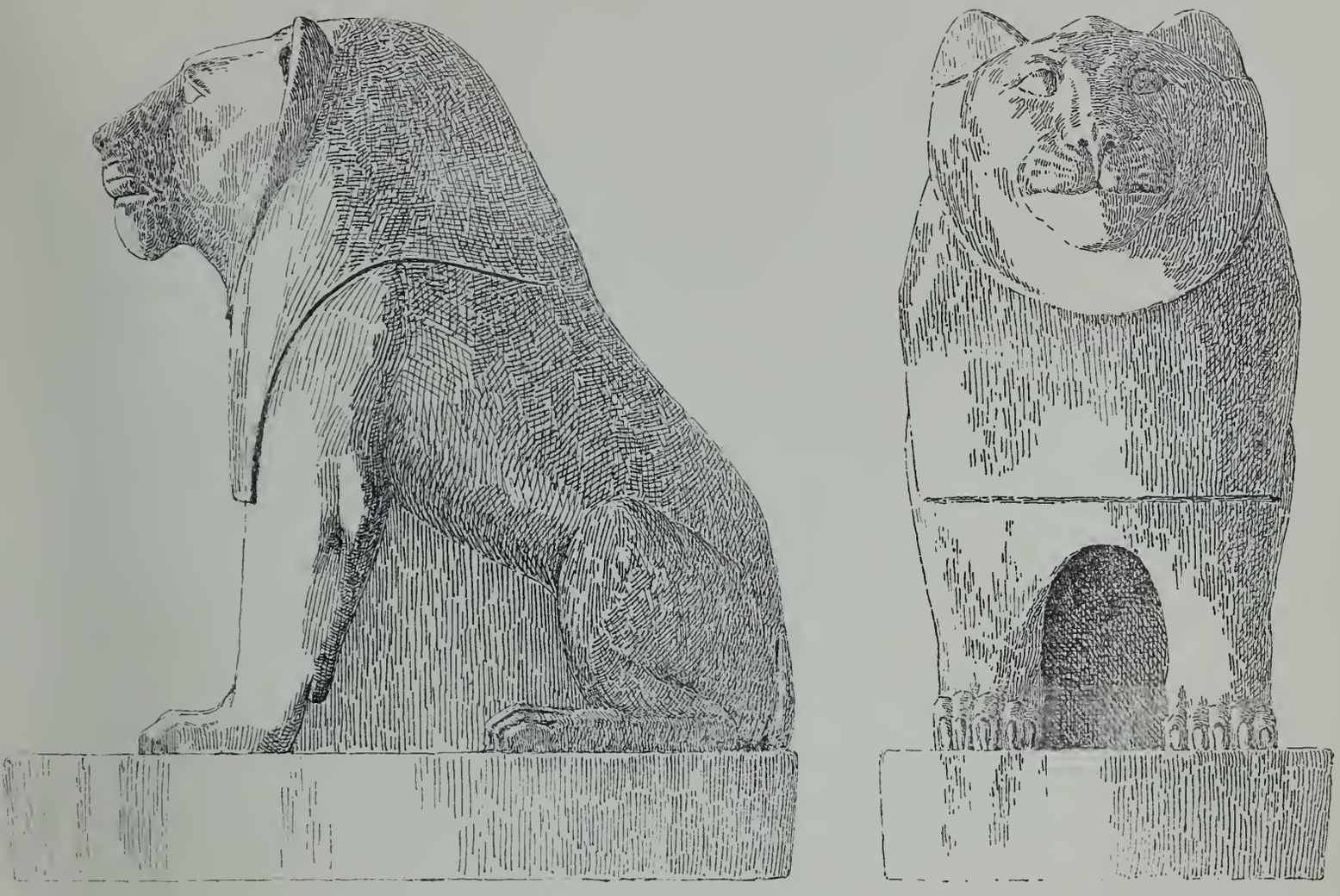
ALABASTER

LIMESTONE

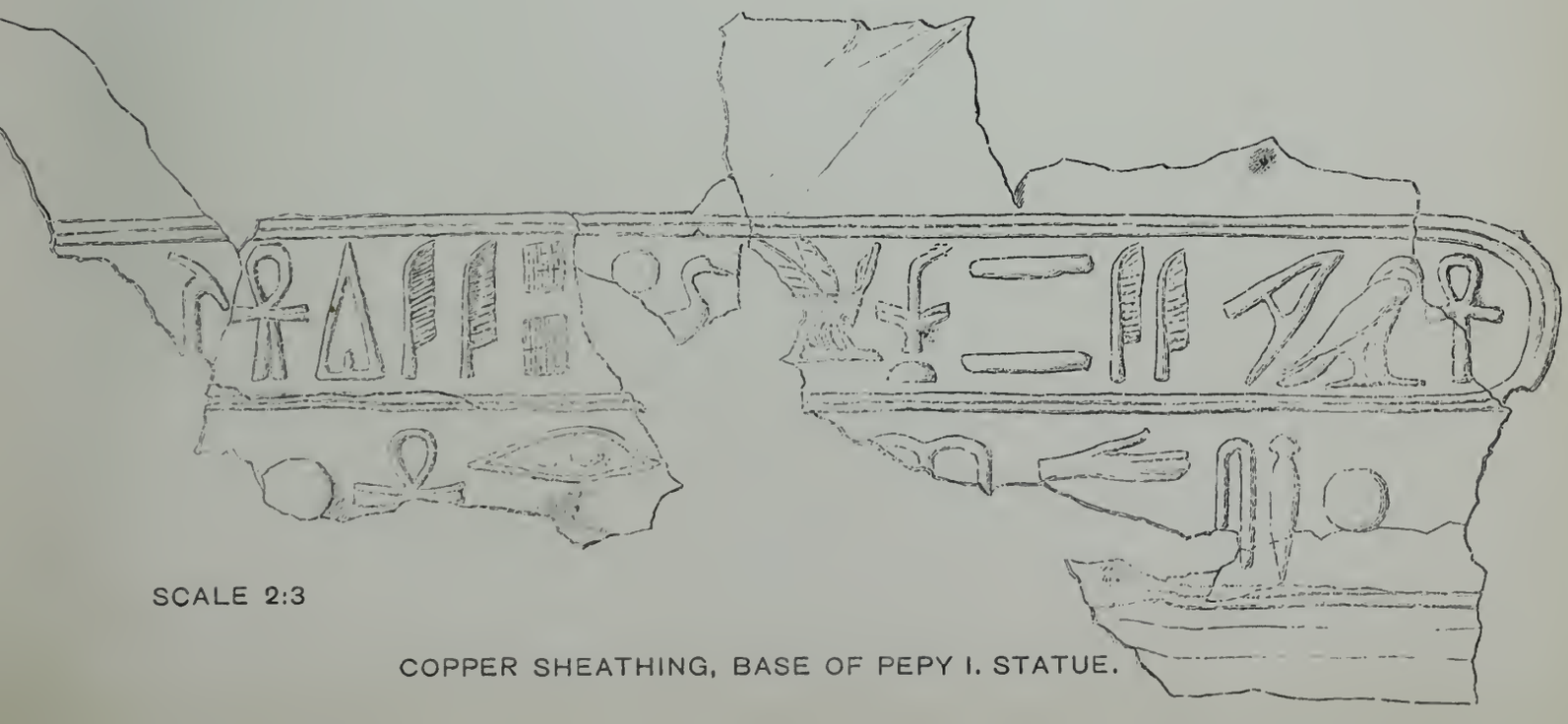
GRANITE

ALABASTER

GREEN GLAZE



POLISHED RED POTTERY LION.

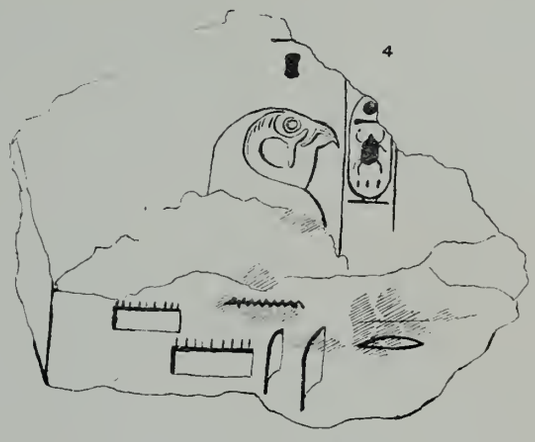


SCALE 2:3

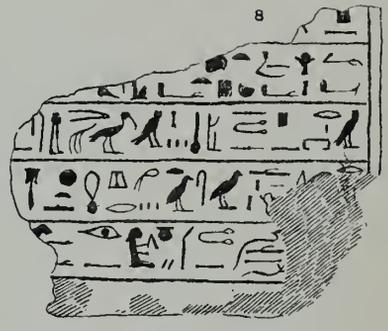
COPPER SHEATHING, BASE OF PEPY I. STATUE.

RED POTTERY LION.

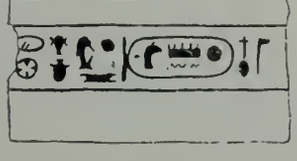
COPPER SHEATHING OF BASE OF STATUE OF PEPY I.

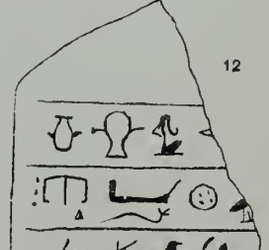


LIMESTONE TRIAL PIECE

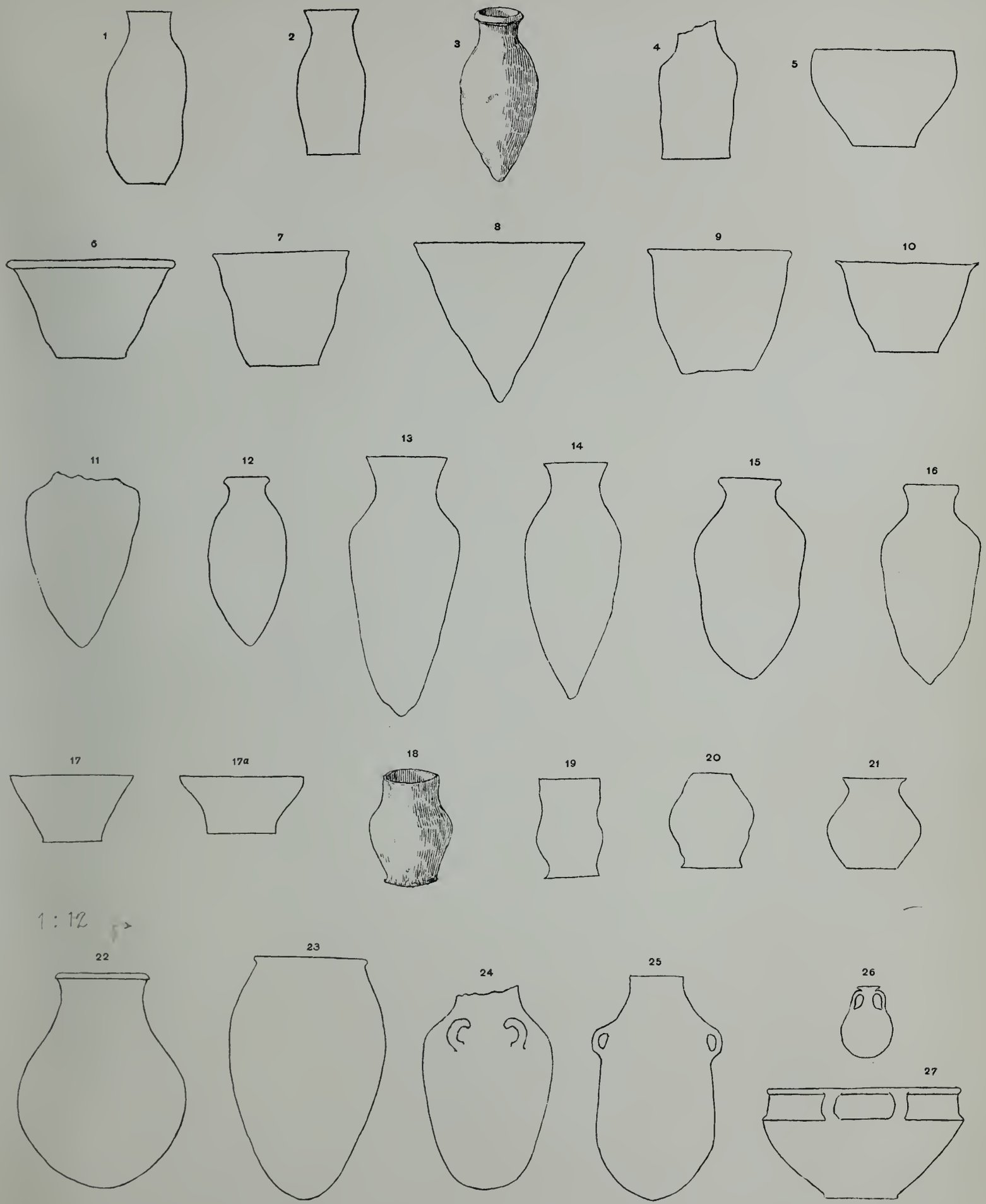


SLATE





FRAGMENT OF DIORITE BOWL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